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December 2, 1890. Lecture at 8.—"The Swell of the Organ."
George Ashdown Audsley, Esq., F.R.I.B.A.

January 7, 1891. Examination for Fellowship.

" 8, " " " "
" 9, " " " "
" 10, " Distribution of Diplomas.
" 13, " Examination for Associateship.
" 14, " " " "
" 15, " " " "
" 16, " Distribution of Diplomas.

Further arrangements will be duly announced.
Candidates' names for the January Examinations must be sent in on or before December 31.

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On Monday, December 8, at 8.15 p.m., a Paper will be read by Mr. John Warriner, Mus. B. (T. C., Dublin).

The date of the next Examination for F. Gld.O. is fixed for January 21 and 22, 1891. Last day for entry, January 7.

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A Prize of Five Guineas is offered by a member of the Guild for the best Setting of the Communion Service for Male Voices.

December 18, 5 p.m.—Second of Six Lectures on "Ecclesiastical Counterpoint," by Dr. F. J. Karp.

January 21, 1891.—Annual Conference, Conversazione, and Lecture by the Warden on "The best treatment of the Gregorian Tones for Church use."

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"Madame Conway kept to the songs in the programme, and acquitted
herself to the entire satisfaction of the audience, if we can judge by the
hearty encore she received after the singing of 'A Lark's Flight.'"—*Doncaster Chronicle*, November 7, 1890.

"Madame Conway filled the gap with gratifying results, and her
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1890.

THE EGYPTIAN FLUTES.

SINCE the appearance of the article in our October issue, giving an account of the ancient flutes found by Mr. Flinders Petrie in a tomb at Kahun, in the province of Fayum, time has been afforded to see what old writers have to say respecting this ancient type of musical instruments, and the pipes themselves have been more completely examined. The result has been to place the history and peculiarities of the double-flute in clearer light, and the actual notes that can be obtained from the instrument have now been determined. As has been already described, the instrument consists of two slender pipes made from the reed *Arundo donax* (saliva), which still grows plentifully about Cairo. One of these is furnished with four holes, the other three. The pipes were placed in the mouth of the performer, extending outwards a distance of about eighteen inches in the form of the inverted letter A. There was no common mouth-piece for the two tubes, they were independent of one another, and were kept separate in the mouth; we shall see that this afforded facilities for playing which, had they been joined together, as were the short parallel double-pipes, could not have been enjoyed. Types of these ancient double-tube instruments have descended to our own day, and from these certain features of interest may be gleaned. The "Zummárah," a short double-pipe, having six finger-holes, and played with two reeds, is in common use in Egypt and Syria at the present day. Occasionally one of the tubes is temporarily lengthened by means of additional pieces of bamboo, and then this forms a drone to the melody played on the other parallel pipe. This is just what is done in the bagpipe; the tune is played on the chanter, the other pipes supplying the drones, usually the octaves of the key (A), but sometimes the tonic and its fifth. As late as fifty years ago Bainbridge made and sold an ingenious double flageolet; on this certain music in two parts could be played. The "Preceptor" he issued gives instructions "for learning that fashionable and sweet-toned instrument, rendered easy to every capacity, even to those unacquainted with notes, several duets being figured, whereby any person will immediately learn them." So it would appear that the desire to perform on the double-flute is one that has obtained for many thousand years. The ancient pipes under description are well known to us by their representation on Egyptian frescoes, Greek sculptures, and gems, and they are frequently depicted in the hands of graceful nymphs on Greek and Roman vases. There are many references to these in the writings of the classic authors, but it is not always easy to determine which kind of flute they were speaking of; the family was so large, and, inasmuch as the Greek *αὐλὴ* and the Latin *tibia* includes instruments of the true flute, flageolet (whistle mouthpiece), oboe (double reed), and clarinet (single beating reed) kind, the term "flute" was of very wide signification. It was the custom of the Egyptian wall-painters to write in hieroglyphics the name of the musical instrument over its pictorial representation. Thus we know that the long oblique flute was termed "sebi," but with regard to these slender double-pipes, although we have many frescoes in which they are depicted, their Egyptian name has not yet been found associated with them. Without occupying space by quoting from

the many authors who mention the various kinds of flutes in their writing, it must suffice briefly to state that all the evidence would seem to point to the term *αὐλὴ γίγγραυος*, "gingrus," being identical with this particular kind of flute: it seems also to have been called "Mam." Pollux (iv., 82) describes the *gingrus* as made of a very small reed and straw; and Athenæus (iv., 174) writes in much the same terms, and calls the player "Gingriator." Both these authors were born in Egypt. From them and Herodotus we gather that this species of double-pipe was used by the Phenicians to regulate the music at dances, and that it was also employed at funerals in accompanying the "Song of Linus." The *Διαυλὸς* (two-flutes) of the Greeks was probably this same instrument, and among the Latin writers it became the *tibia pures*, or *tibia dextra et sinistra*. In the report of Villoteau, who was sent to Egypt to study its music by Napoleon Bonaparte, will be found references to passages in the writings of Strabo, Diodorus, Plutarch, and Pliny relating to these flutes. Now Manusius—certainly, a late author, but whose remarks on the double-flute are worth quoting (lib. i., epist. 41)—informs us that the players turned the right flute to the audience on that side of the theatre, and that this gave forth high sounds (*acutum*); whereas, the left side flute was turned towards the actors, and emitted deep sounds (*grave*). He also tells us something as to the construction of the instrument, and the particular parts of the reeds which are selected for each of the pipes. It would have helped materially if only he had told us the precise way in which it was sounded, the number of vent holes, and whether both pipes were employed at the same time. But over these most important particulars he is provokingly silent. This much we know, that the Egyptian girls, notably those from Thebes, were very expert in playing the *gingrus*; so much so, that in the palmy days of Greece these musicians were frequently engaged to cross the Mediterranean and give performances at Athens, Corinth, and elsewhere. The famous Lamia, mistress to Demetrius, is said by Plutarch to have gone to Alexandria to study the flute and take lessons from the renowned Egyptian players; and Egyptian flutes were exported to Greece. It is impossible to look at the many wall-paintings representing concerts, dances, religious and funeral ceremonies in which these slender double-flutes played an important part, without coming to the conclusion that the instrument was an especial favourite with the Egyptians: whether adopted from their neighbours the Phenicians or not, it was an instrument popular in the land of the Pharaohs for thousands of years, and the players on it attained a fame which extended far beyond the bounds of their own country. We may fairly say thousands of years, for Mr. Flinders Petrie, among other interesting objects, brought with him a little clay figure glazed with a beautiful green colour, representing a boy playing on the double-pipes; this was discovered under the foundations of an ancient house at Kahun, dating not later than 2500 B.C. The figure was shown, together with three others—one a humorously designed monkey playing on the instrument, belonging to Mr. Hilton Price—by Mr. T. L. Southgate when the flutes were recently exhibited at the Royal Academy of Music.

Then comes the important question, how were these pipes played? It was at first assumed that, being open pipes, they were of the "sebi," or *tibia obliquâ* kind, and were sounded by being blown across the top, as is done in Egypt with the modern "náy." But though the notes they yielded could be distinctly heard by this process, they were not true musical tones, and all efforts to increase their

intensity proved unavailing. M. Loret, a French archæologist, who has examined into this subject, was also unsuccessful in evoking sounds. However, he obtained some practical results from the employment of an oboe reed. It is not easy to make the "náy," which has a bore of about three-fourths of an inch, speak, and it is evident that nature sets a limit on the power to excite a column of air in vibration in a tube open from end to end. The diameter of these slender pipes is about three-sixteenths of an inch, and it is impossible to make them respond by blowing into them, or across, either with high or low pressure of wind. It then became necessary to look for some

other mode of obtaining speech. Eventually this was found in the guise of a simple reed cut in a stalk of wheat; the evidence collected all pointed to the conclusion that this was the medium the Egyptian players adopted to make their gingrus speak. Before mentioning the observations which led to this conclusion, it may be useful to give the notes heard by lip blowing across the top. Here is a drawing of the long double-pipe, and underneath is the short "Zummárah"—to give it its modern name—together with its arghool reed. A represents the respective embouchures, the letters following are placed over the finger or vent holes.

Fig. 1.—The  shaped Double-pipe.

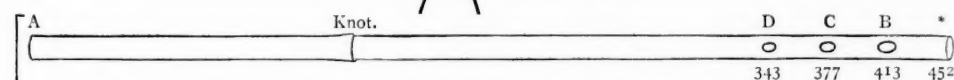


Fig. 2.—Inside diameters, 5 millimetres.

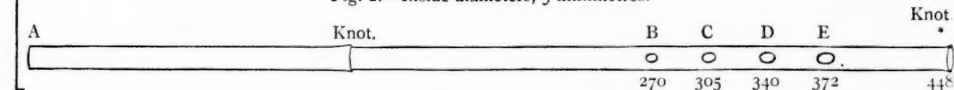


Fig. 3.—The Zummárah and Reed.

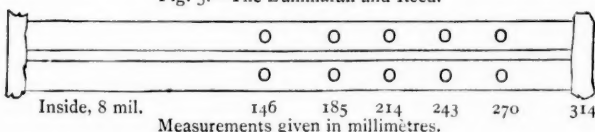


Fig. 4.—(Reed)

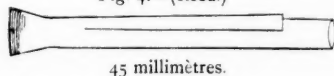
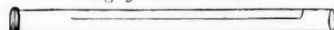
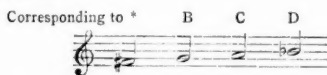


Fig. 5.—Straw Reed.



It will be observed that one tube is a little longer than the other; this is probably intended in order to compensate for the flattening effect of the knot which occurs just at the end of the shorter tube, thus contracting it.

The notes heard on blowing across are, for the three-hole—



The F sharp is the fundamental note of both the tubes.

On the four-hole—



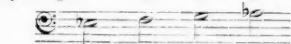
The measurements given show the distances of the various finger-holes from the embouchures. The holes are elliptical, beautifully shaped, they range in length from six to three millimetres, and they gradually decrease in size for the higher intervals.

An inquiry addressed to the Curators of some of the continental museums has disclosed the fact that they possess several pipes and fragments of pipes taken out of Egyptian tombs. These are mostly of the long, *tibia obliqua* type, open pipes of considerable diameter, undoubtedly blown across the top; but there are some of the slender double-flute kind, though there does not appear to be a perfect pair such as Mr. Petrie found in Lady Maket's tomb. Measurements have been supplied of these various pipes indicating their vent holes, and so far as mathematical calculations go, worked out at present,

it would seem that this ancient people possessed our diatonic, chromatic, and even an enharmonic scale! It may be mentioned that one flute, furnished with a moveable beak of the whistle kind, possesses eleven holes, two it would seem giving enharmonic intervals. This flute was found in ancient Panopolis, and is anterior to the eighteenth Dynasty; it is in the possession of M. Maspero, the well-known Egyptologist, and is probably of the "right" or direct type—i.e., played like a flageolet. But this most interesting subject must stand over for a time. At Turin and Leyden are specimens of the small reed double-flute, and in company with them were found pieces of the stem of barley straw. The diameter of the Turin example is only four millimetres, and in the embouchure of this was sticking a piece of straw which entered the tube for some distance. We have an illustration at home. In the case at the British Museum which contains such specimens as we possess of the ancient Egyptian musical instruments can be seen a fragment of a similar pipe, together with a long straw found with it; though much decayed, the position of the holes of these pipes can be measured. Moreover, in Rosellini's magnificent work, "I Monumenti dell' Egitto," at plate 90, we get a representation, almost life-size, of a lady playing the double-flute accompanied by three others who are marking the rhythm by clapping hands. The fresco from which this is taken is a very fine one, depicting an entertainment given by some nobleman to a party of guests who are feasting, while the musicians are playing to the dancing of two naked girls. It is taken from a tomb at Thebes, and represents a dance and feast in honour of the god Vulcan. The fresco itself can be seen in the British Museum. The pipes that the girl plays are brown, and seem

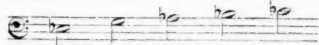
exactly to resemble those Mr. Petrie has brought to London, with this most significant exception; about an inch before they enter the mouth the brown colour ends, and the rest of the tubes are *white*. Evidently this represents the two straw reeds with which they were supplied, and furnishes a valuable suggestion how they were played. A reed must have been used, and straw was the material of which it was composed. No doubt the long straws found with the relics in the museums represent the supply the player carried to make fresh reeds when required. Now there are two modes of making such a vibrating reed. The straw might have been flattened where it entered the mouth, and thus would have formed two small blades or laminae through which the air might have been forced, thus forming a contrivance analogous to our double-reed. In this case, the passing wind would have caused the blades, nipped by the lips, to vibrate, and the result would have been the production of a tone resembling our oboe, and, like that instrument, the tube would have sounded as an open pipe. The soft end of a straw of green corn might possibly have answered, but dry hard wheat-straw would not. After repeated trials, this mode of exciting the air column was abandoned, and the type of the modern arghool, or bagpipe drone reed was adopted. A stout and sound stalk of straw was employed, the tongue being cut in the form shown in Fig. 5. When this was packed air-tight into the embouchure of the pipes, they yielded their notes readily; the silence of 3,000 years was broken, and the double-flute of the long dead Lady Maket once more spoke. Fac-similes had been made in thin brass, cane, and paper, and as these gave out exactly the same notes as the original pipes, the future experiments were continued with the copies, the Egyptian originals being reverently returned to their bed of soft wadding. The reed now employed is given in Fig. 5, full size; it is of the chalumeau or clarinet type—viz., a single beating reed, the end of the straw being closed with wax. Of course it obeyed the acoustic law, sending the true notes of the pipe down an octave lower and about one tone farther, to agree with the additional length the short piece of straw added to the tube. The notes now heard were for the three-hole—

Corresponding to * B C D



The four-hole gave—

Corresponding to * B C D E



On employing a large bagpipe (arghool) reed two-and-a-half inches long, the vibrating tongue being one inch, and which reed, away from the tube, sounded middle C, the pitch in both cases was carried down a minor third lower for all the notes. Small musette and oboe (double) reeds were tried, but the results were not reliable; the holes, when uncovered by the fingers, often gave harmonics. The fact was, the reeds were too strong for the slender column of air to control, and so the reeds had the mastery, and did not synchronise with the mathematical length of air in vibration. Something of a similar nature occurs even with the little straw reed, for it will be observed that the first interval of the three-hole pipe by lip blowing is a semitone, whereas with the reed it is a tone; and again with the four-hole, it is respectively a minor third as against a major third.

It will be perceived that the notes set down are the notes of our scale, though they do not proceed in the

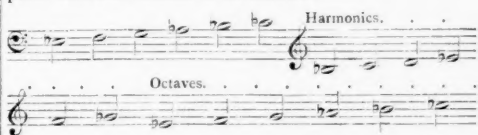
same order as we employ. But the great point they teach us is, that the notes these ancient people employed are the very notes we use to-day, and they do not, as has been commonly supposed, follow the Persian and Arab system of quarter, third, and three-quarters of a tone. And so it follows that our scale, as it exists to-day, only comes to us *through* the Greeks. Pythagoras was not its inventor, nor did he determine for us its notes. He only carried to Greece from Egypt a scalar system that had existed a thousand and more years before his time.

The following table will show how very nearly these notes approach the corrected intervals of our modern tempered scale—a scale, be it remembered, intended for harmonic, and not merely melodic purposes, and consequently not mathematically true. The first column gives the notes produced by the reeds, the second the actual vibrations of the notes, the third the Philharmonic scale, and the fourth (for comparison) the mean pitch of three of the modern bagpipe scales, all carefully noted by Mr. D. J. Blaikley:—

†E flat	160	160	160
*E flat	160	160	
†F	177	179	178
*G	197	201	196
†G	194	201	
*A flat	215	213	213
†A flat	213	213	
†B flat	233	239	237
†C flat	257	254	256

The notes on the three-hole tube are marked †; those on the four-hole †.

It may, perhaps, be assumed that the notes given above form an incomplete and truncated scale, but this is not so. The pipes and reeds are ruled by the same acoustic law which governs the production of the harmonic notes in our clarinet. Consequently it is quite easy, by varying the pressure of wind, to obtain their respective fifths (not the twelfths as is customary), and octaves. That being so, the complete series of sounds is as follows:—

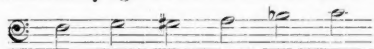


Such is the series of notes readily obtainable from these pipes. Here is the Greek tetrachord and something more; moreover, Mr. Finn, who played them when shown at the R.A.M., by varying the wind pressure obtained from the three-hole pipe the complete diatonic scale of C. But over and beyond these notes, practised players could obtain other intervals by manipulating the vibrating reed with the tongue or lips, and by partially closing the finger-holes.

The question as to how the pipes were played is a speculative one. Both may have been sounded together, one forming a sort of drone bass; or two parts may possibly have been played, though this is not likely; or the reed of the one desired to be silenced may have been pressed against the side of the mouth, thereby stopping its vibrations and speech; or the player might have temporarily removed one pipe from the mouth, or drawn it forward to the lips, so as to stop the reed vibrating. In all probability the music played was slow, so that a practised player had time to make such alterations in the disposition of his pipes as were required. The holes were, no doubt, stopped by the second joints of the fingers, not the first, as we now employ, and to make the notes it was not required to uncover all the holes, so that the hands kept a good command over the tubes.

The Zummárah, or Mashourah, as it is now sometimes termed, obtained from the Coptic cemetery

at Gurob, does not call for extended notice. Fig. 3 shows that it consists of two short pipes, twelve-and-a-half inches long, firmly joined together with string covered with bitumen. The bore is three-eighths of an inch. Fortunately, Mr. Petrie found beside it one of the reeds with which it was played. In such good order is this that its tongue still vibrates, speaking F. Fig. 4 shows this full size. This double-pipe is nothing more than two single "shepherd's pipes" of the old chalumeau order joined together, and as the holes in each tube are in the same position, presuming that the reeds employed were identical, each pipe would give the same series of notes, probably with a wavering sound. This quivering is much admired in the east both for voices and instruments, and so the abominable *tremolo*, like our tonality, also comes from Egypt. A copy of this double pipe has been made in bamboo, and similar reeds have been fitted to it. The notes derived from this, which fairly agree with our intervals, are—



There is no difficulty in obtaining an harmonic series of sounds as in the gongrus. Mr. Petrie dates this instrument *circa* 600 A.D. Although Egypt at that period had been for some time under the domination of the Persians, this pipe shows that in Upper Egypt, at least, the old music had not then given place to the intervals of the scale used by the conquerors; the pipe was the descendant of an instrument thousands of years old. So far as pictorial evidence goes, it seems in all respects similar to those employed at a very remote age; it furnishes yet another proof that, however limited may have been the Egyptian music compared to ours of to-day, they certainly employed the intervals we now use in our series of musical notes.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 653*).

TAKING up the curious story of Wagner's relations with Liszt at the point where we left it last month, it is pleasant to find the exile of Zurich expressing some sort of feeling with the man upon whose amazing good nature he had so long imposed. Liszt's circumstances at the time referred to (1854) were not all that could have been wished. Troubles of various kinds pressed upon him; Wagner knew it, and at last he spoke:—

"I can never complain to you again. I go on worrying you with my confidences in a sinful manner, while you keep your own grief to yourself. My troublesome candour knows no bounds; every drop of the fount of my sorrow I pour out before you, and—I must hope that that is the very reason why you are so silent as to your own circumstances."

Wagner goes on in this strain, enlarging upon the value of sympathy, and inviting the confidence of his friend, adding: "I think I have said enough. . . . Assume henceforth that all is right with me; that I have no other care but that which your troubles give me." Then, to relieve Liszt from troubling the King of Saxony about his return to Germany, he remarks: "The letter to the King of Saxony I shall leave alone. I should not know how to utter any truth that he would comprehend, and to tell lies I do not care; it is the only sin I know." These remarks are very creditable to Wagner. They show that under his immense egoism lay a heart capable of feeling for others, and, perhaps, not inaccessible to the sting of compunction.

In a letter written not long after that just referred to some interesting paragraphs occur. A certain "X," had written to Liszt some "disgusting nonsense"

about what "these stupid souls call prudence"; Liszt had sent the "babble" on to Wagner, and Wagner returned it, saying:

"As regards success in X's practical sense, I shall probably never have it. It would indeed be a kind of satire on my situation and my being. On the other hand, I should at any moment be prepared to die gladly and with a smile on my face if only a really fine opportunity would offer itself. What more can one desire? As regards my personal future, I sincerely wish for nothing more than a beautiful death, for life is somehow out of joint. I often feel sorry that things around me do not tend in that direction. Every one seems to care chiefly for a 'long life,' however narrow, thin, and poor it may be. This is sad."

From these grave reflections, the strange man flew off to "babble" about a gold pen which somebody had given him, and had turned him into a "caligraphic pedant": "The scores ('Nibelungen') will be my most perfect masterpiece of caligraphy. One cannot fly from his destiny. Meyerbeer, years ago, admired nothing so much in my scores as the neat writing. I must write neat scores as long as I live in this world."

Now back again to the serious mood, tempered by superstition:

"I can write no more, not even with my gold pen. I might say a good deal more if I were not taken with a fit of weeping, as once on the railway. I have just been called out: an eagle was flying over our house. A good omen. Long live the eagle! He flew splendidly! The swallows were very anxious. Farewell in the sign of the eagle."

The royal bird seems, indeed, to have brought Wagner good luck, for we find him writing shortly afterwards: "A thousand thanks, dearest Franz. You have helped me out of a terrible difficulty after I had exhausted all other resources. By the autumn I think my affairs will be in better order."

Money troubles, nevertheless, remained as great as ever. Wagner tried to raise 1,000 thalers among his Leipzig admirers on a four or five months' bill, but the negotiations came to nothing. Liszt, passing through the Saxon city, was at once applied to for help. Would he negotiate an advance of the amount with the publisher, Härtel, on the security of his opera royalties? "Only let me get out of this miserable condition, which makes me feel like a galley-slave." Was Härtel the "X." of the letter quoted from above? We cannot tell, but Liszt writes in reply: "X's strong box resists a siege even more obstinately than does Silistria; storming it will do no good, and I have consequently nothing satisfactory to tell you."

The eternal money question gave rise, shortly afterwards, to a very remarkable letter, which, if it reveals nothing new, makes a singularly clear revelation of the writer's position with regard to the public, or, to use his own term, the world. It would appear, from the opening paragraph, that Wagner had consulted Liszt about some concert-giving scheme, and that Liszt had discountenanced the idea as a mistake on artistic grounds. In reply, Wagner explained that he had thought simply of making some money, and that the scheme was the result of despair at his miserable pecuniary situation. He then turned the tables on Liszt by the reminder that it was he himself who once urged measures involving artistic publicity and wider recognition. Against this temptation Wagner protested, "I used to smile and guard myself." But at last he gave up the struggle. He had contracted an inclination towards the "amenities of existence"—in plain words, luxury—there was need in the house, and his scores had to be made articles of merchandise. The letter goes on—

"Pray, dearest Franz, do not talk to me of my fame, my honours, my position, or whatever the name

may be. I am positively certain that all my successes have been based on *bad*, very *bad*, performances of my works" (Oh! poor Liszt!) "that they therefore rest on misunderstandings, and that my public reputation is not worth an empty nutshell."

Now comes a burst of railing against the world:

"Let us leave alone this coterie, this connection with idiots who, in body, have no notion of what we really aim at. I ask you what satisfaction, what pleasure, can we derive from the assistance of all these silly people, whatever their names may be? . . . Away with all this stuff, this glory, this nonsense."

Wagner continues to the effect that he wants to know no more about "*Tannhäuser*" and "*Lohengrin*." Those works had been thrown to the dogs, or rather the Jews—given up, as he puts it, to "theatrical jobbery." They were of no account to him except for their value in cash. "I should despise myself if I paid attention to anything beyond this. For me the song of the 'world' was sung to an end long ago." Now comes a notable paragraph, with this passage as a sort of text: "Who did ever understand me? You, and no one else. Who understands you? I, and no one else." That being the case, let us hold aloof from the world which we despise:

"Do not let us desecrate our own selves. Let us look upon the world through the medium of contempt alone. It is worth nothing else; to found any hope on it would be deceiving our own hearts; it is *bad*, *bad*, *thoroughly bad*, only the heart of a friend, the tears of a woman, can dispel its curse. We do not respect the world. Its honour, its glory, or by whatever name its shams may be called, are nothing to us. It belongs to *Alberich*, to no one else. Let it perish."

All this tirade because his admirers at Leipzig would not lend him 1,000 thalers. There is no doubt about the connection, because, in the same letter, Wagner refers to the abortive financial effort, and asks what is the good of his successes when "the loan of—I must speak plainly—1,000 thalers could not be raised amongst my admirers." This very trivial circumstance speaks volumes to me." But the amusing part of the matter is Wagner's attempt to mix up Liszt with himself in contempt of all men save two. We can fancy that thorough man of the world indulging in a quiet smile at Wagner's "we," and at being committed by his impulsive friend to a solemn renunciation—to a going out into the wilderness, or figuring, *vis-à-vis* with the exile of Zurich, on the top of a pillar, like St. Simon Stylites in double. It was when in the mood of the letter noticed above that Wagner met Schopenhauer, and saw in the cheerful teachings of that genial philosopher a theory of human life which exactly accorded with his own feelings. Writing to Liszt, concerning Schopenhauer, he said:—

"His chief idea, the final negation of the desire of life, is terribly serious, but it shows the only salvation possible. To me, of course, that thought was not new, and it can indeed be conceived by no one in whom it did not pre-exist; but this philosopher was the first to place it clearly before me. If I think of the storm of my heart, the terrible tenacity with which, against my desire, it used to cling to the hope of life; and if, even now, I feel this hurricane within me, I have at least found a quietus which, in wakeful nights, helps me to sleep. This is the genuine, ardent longing for death, for absolute unconsciousness, total non-existence; freedom from all dreams is our only final salvation."

This confession of faith would be sad indeed if it expressed the profound and settled conviction of an intellect superior to transient emotions and the influence of shifting circumstances. But in the present

case it decidedly does not. Wagner was full of contempt for the "world" and longed after a dreamless, everlasting sleep, only when suffering from spiritual biliousness—when things had gone wrong with him, and the functions of the higher life were out of gear. He was quick enough to be of the earth, earthy, as soon as an invitation came from London to conduct the Concerts of the Philharmonic Society; but before taking up a matter of special interest to English readers, we must pause for a moment to note the first mention of "*Tristan and Isolde*." It occurs in a part of the letter last quoted, and runs thus:—

"As I have never in my life felt the real bliss of love, I must erect a monument to the most beautiful of all my dreams, in which, from beginning to end, that love shall be thoroughly satiated. I have in my head '*Tristan and Isolde*,' the simplest but most full-blooded musical conception; with the 'black flag' which floats at the end of it I shall cover myself to die."

This is a significant passage in which the "Philistines," who preserve any respect for the usages of society, may see something not altogether to their taste. Even when writing to an intimate friend, it is not usual for a married man to protest that he has never felt true love. There are, we may assume, many such cases, but the sufferers are taught by the ethics of a, no doubt, semi-barbarous society to keep the fact to themselves. The "children of light" do otherwise. Nor is it customary for men to adopt, as their ideal, the love which, on both sides, breaks faith with duty, and indulges itself at the expense of a solemn obligation. From this usage, also, the children of light claim freedom, at least, one of them did, in a manner singularly conspicuous, as will in due time appear.

We turn now to the Philharmonic engagement, and Wagner's English experience. The first mention of it occurs in a fragment of a letter (undated):—

"To-day, I was asked, on the part of the Philharmonic Society of London, whether I should be inclined to conduct its concerts this year. I asked in return: (1) Have they got a second conductor for the common-place things? and (2) Will the orchestra have as many rehearsals as I may consider necessary? If I could make a little money without disgrace, I should be pleased enough. Write to me at once what you think of this."

Liszt replied, under date January 1, 1855, in favourable terms, and on January 19 Wagner wrote further:

"I am able to-day to send you particulars about London. Mr. Anderson, treasurer of the Philharmonic Society and Conductor of the Queen's band, came specially to Zurich to arrange the matter with me. I did not like the idea much, for it is not my vocation to go to London and conduct Philharmonic Concerts, not even for the purpose of conducting some of my compositions, as is their wish. I have written nothing for concerts. . . . It would please me very much if I could induce the English people next year to get up a splendid German opera with my works, patronised by the Court. I admit that my best introduction for that purpose will be my appointment as Conductor of the Philharmonic (OLD) and so I consented at last to the sale of myself, although I fetched a very low price: £200 for four months."

The intention to engage Wagner had been kept a profound secret for some little time, and only on January 20—the day following the date of the letter last quoted—was the subject referred to by the then Editor of the *Musical World*, Mr. J. W. Davison, musical critic of *The Times*. In the course of a leading article, Mr. Davison—whom we take now and

hereafter as representative of the prevailing English opinion—spoke of Wagner as the eighth possible successor to Costa, and then declared war in no equivocal terms:—

"It is well known that Richard Wagner has little respect for any music but his own; that he holds Beethoven to have been a child until he wrote the posthumous quartets and the Mass in D, which he (Wagner) regards as his own *starting points* (!); that he entertains much the same opinion of Felix Mendelssohn as Felix Mendelssohn was wont to entertain of Richard Wagner; and that, finally, he is earnestly bent upon upsetting all the accepted forms and canons of art—forms and canons which Bach and Handel, Haydn and Mozart, Beethoven and Mendelssohn respected—in order the more surely to establish his doctrines that rhythm is superfluous, counterpoint a useless bore, and every musician, ancient and modern, himself excepted, either an impostor or a useless blockhead. Now such rhodomontade may pass muster in the dreary streets of Weimar, where Franz Liszt reigns, like a musical King Death, and quaffs destruction to harmony and melody, or in the æsthetic purlieus of Leipzig, where, muddled with beer and metaphysics, the Teutonic *dilettanti* have allowed their wits to go astray, and become dupes of the grossest charlatanism; but in England, where Liszt was never much thought of, and where the beer and the philosophy are manufactured from more substantial and less deleterious stuff, it can hardly be."

Before these utterances could be published, news came of Anderson's visit to Zurich, and the *Musical World* hastened to add:

"The object of his journey is to engage Herr Richard Wagner, composer of 'Tannhäuser,' &c., to conduct the eight Concerts for the season 1855. It is a long way to travel for such a purpose, and in the snow too, but we believe Herr Wagner to be an adept at the *bâton*, and that is important. . . With Hector Berlioz at the new Philharmonic, and Richard Wagner at the old, we may expect some thunder this season. M. Julien should prolong his Concerts at Covent Garden and drown it."

It is of no present use to enquire how far the opinions just cited were those of an enthusiastic admirer of Mendelssohn in a state of resentment against Mendelssohn's assailant. The main point is that they came from the most powerful critic in England, and betokened lively times during the course of the new Conductor's reign.

Liszt again expressed his pleasure at the London engagement, rashly prognosticating that Wagner would "revivify old England and the old Philharmonic" despite the "Philistines and handicraftsmen"; but the master himself entertained, or at all events expressed, no such sanguine views. He merely said: "I intend to appear in London only as a Conductor, and to be very tough about my compositions," adding: "I start on the 25th. If you find it necessary to write to me at once in London, address to Ferdinand Präger, 31, Milton Street, Dorset Square." Meanwhile the warlike drum was being sounded in the British capital. "We shall see what we shall see," exclaimed the most strident of opposing voices. "In an elaborate panegyric of Hector Berlioz, Herr Wagner concludes with this desolating sentence: 'What a pity he is *not* a musician.' Were we to write the panegyric of Richard Wagner, we might conclude with greater justice, in another style: 'What a pity he *is* a musician.'"

Wagner reached London in due course, and had his first rehearsal, with which, writing to Liszt, he expressed himself fairly well pleased. But he was not happy as a "handicraftsman." He was "disgusted" with everything save conducting the orchestra, and

could not satisfactorily make out what he was there for. Clearly he longed to be back in Zurich, and at work upon the "Nibelungen." The critics seem to have been as much puzzled by his conducting as he was at his own position. One of them wrote:—

"Herr Wagner was received most courteously. He is a short spare man with an eager look and a capacious forehead. He conducts with great vivacity and beats up and down indiscriminately. . . The Haydn Symphony—a glorious old lady—went with immense *dash*—dash is the word." The performance of Mendelssohn's Overture, "Fingal's Cave," was rather "zig-zag," but wonderfully vigorous and animated. "As for the 'Eroica,' that was all sixes and sevens—now firm, now shaky, now overpoweringly grand, now threatening to tumble to pieces." Finally: "Altogether our impression of Herr Wagner as a Conductor is confused. By and bye we shall better be able to give something like a decided opinion, at present we are tongue-tied." In another column the same writer declares: "Leaving the Hanover Square Rooms on Monday night, we were very excited and still more puzzled. We came away in a state of half rhapsody, with no possibility of obtaining a clue to the thread of our perplexed feelings."

At the back of these words lies, clearly enough, a great sensation. Wagner had made his mark. The force of his strong individuality had asserted itself and "tongue-tied" even his boldest foes. But he remained in a state of discontent, and wrote to Liszt:

"My whole existence here is a perfect anomaly. I am in a strange element and a thoroughly false position. If, at Zurich, I conduct symphonies now and then, it is done for the sake of amusement, and to please a few friends; to make a vocation of it, in the sense that I am to be judged as an artist by a wholly unsympathetic public and press on these grounds, is simply an absurdity. I sincerely regret that I am here, and shall never in my life come again. . . The rehearsals are too few, and everything is done in too business-like a manner. Although the pieces from 'Lohengrin' were favourably received, I am sorry that I have given them. My annoyance at being compelled to produce such trifling specimens of my work, and to have my whole being judged thereby, is too great. I also hate like poison to have to take a single step in order to gain the favour of that wretched pack of journalists. They continue abusing me to their heart's delight, and the only thing that surprises me is that the public" (the "unsympathetic public" of a few lines back) "have not so far allowed themselves to be misled. In short, I would have nothing to do with these contemptible matters even if I happened to please the people."

The selections from "Lohengrin" referred to above were the Prelude, the Procession music, and the Bridal Chorus, with its orchestral introduction. These seem to have disappointed the critics, who expected music far removed from accepted models. "Except a slow instrumental movement," wrote one, ". . . there was nothing in the selection that might not have passed muster very well for the music of the *past*, or, at least, of the *present*. . . Now if there was nothing more mysterious, incoherent, abstruse, and 'tone-defying' than all this in 'Lohengrin,' we should be inclined to look upon the future art-doctrine as a hoax." As a conductor, Wagner more favourably impressed the critics than at the first Concert. It is true that some of them pronounced the execution of the first movement in the Choral Symphony to be fidgetty, but "the *Scherzo* was quite another affair; the reading was the best we ever heard, and the execution almost perfect. The performance of this extraordinary

inspiration, indeed, was gratifying from first to last." Summing up, the critic said: "In the choral part of the Ninth Symphony, which never hung well together, Herr Wagner gave glimpses of an elevated and intellectual conception; but they were only glimpses, since the realisation was not there; the players and singers were not to the Conductor as the act to the will. To them a wave from Herr Wagner's stick was a wave from his stick and nothing more—just as a tree was but a tree (the poet wrote primrose) to Wordsworth's Peter Bell."

The foregoing remarks show, at any rate, a disposition to recognise merit, and are not marked by the indiscriminate censure with which Wagner's partisans complain that he was assailed. All this time Liszt preached patience to his unsatisfied and unsatisfiable friend:—

"Troublesome though it may be, one must try to bear the inevitable and immutable; to take pleasure in it would be a lie. The English edition of Philistinism is not a whit pleasanter than the German, and the chasm between the public and ourselves is equally wide everywhere. How, in our wretched condition, could enthusiasm, love, and art have their true effect? 'Patience and resignation' is our motto."

The successful man of the world identifying himself with the impossible Wagner—a Diogenes without a tub—is a curious spectacle, but more remarkable is that of two persons separating themselves from the world as children of light, and placing the rest of mankind in outer darkness. It reminds one of the old Scotch body who declared that the true church consisted of himself and husband, adding "and I'm nae sae sure o' Sandy." There must have been times when Wagner, contemplating his prosperous friend, whose way was along a *via triumphalis*, felt "nae sae sure o' Liszt."

(To be continued.)

MR. HIPKINS'S LECTURE ON "THE OLD CLAVIERS."

At the Oxford University Musical Club on Tuesday, the 25th ult., the following Lecture on "The Old Claviers" was given by Mr. A. J. Hipkins, F.S.A.:—

I wish to bring to your notice the old clavier or keyboard stringed instruments which preceded the pianoforte; to make clear by performance upon specimens of them (kindly lent for this occasion by Mr. Taphouse), wherein they differ from the pianoforte and from each other; and also to show, as far as it may be possible in a lecture, the historic development of composition and the corresponding technique for them.

The instruments that will be used for illustration are a German clavichord by Hass, made at Hamburg and dated 1743; a spinet by Haward, London, 1683; another bearing the name of Edward Blunt, London, 1703; a double harpsichord by Jacob Kirckman, 1744; and another by Schudi and Broadwood, 1781, which belongs to your president (Mr. C. Harford Lloyd). There are also for inspection an Italian spinet of the sixteenth century, two early square pianos, some drawings and engravings, books, and manuscripts.

The clavichord appears to have been the first in order of invention; but in the order of illustration I have a good reason, as will be presently explained, for placing it last. The eminent Flemish archæologist and musician, Mr. Edmond Vander Straeten, while in quest of information about Flemish musicians in Spain, has come upon very early references to an instrument presumably of the clavier kind. It appears

that, in 1387, King John of Arragon requested his brother-in-law, Philip the Hardy, Duke of Burgundy, to send him a musical instrument, "exaquir"; and, in 1388, in repeating this request, the king described the desired instrument as "resembling an organ but mounted with strings" ("semblant d'orguens qui sona ab cordes"). He further sought for a player apt to touch both "exaquir" and the small organs, from whence we may infer that the keyboards of these instruments were alike. Transposed into French sounds, *exaquir* becomes the hitherto mysterious "*echiquier*" of the Chevalier du Cygne, and of the "*Chanson sur la journée de Guinegate*," a poem of the fifteenth century. *Echiquier* is in English, chess-board. Why this name should have been applied to a keyboard musical instrument is not to be explained, unless it was suggested by the alternating black and white notes, resembling the black and white squares of the chessboard? The name is confirmed by a list of musical instruments in some old German rules of the Minnesingers, dated 1404, and cited by the historian Ambros. Here "*Schachtbret*" (chessboard) occurs together with the *monocordium*, *clavicordium*, and *clavicymbolum*—that is to say, the *monochord*, *clavichord*, and *spinet*.

No instrument is known to exist so old, but there was a spinet of the usual sixteenth century Italian make, dated A.D. 1490, shown in the Bologna Exhibition of 1888. It was made by Alessandro Pasi, of Modena, and was lent by Count L. Manzoni. This is the oldest spinet known to me, unless the beautiful upright spinet, or *clavicitherium*, of the Inventions Exhibition Loan Collection, 1885, obtained from the Correr Collection, Venice, should be, as I think it is, as old. This instrument now belongs to Mr. Donaldson, and is drawn in "*Musical Instruments, Historic, Rare, and Unique*."

The larger harpsichord came early into use. There is a very fine one, with single keyboard, dated A.D. 1521, at South Kensington Museum. It is the oldest known specimen, and was made at Rome, by Geronimo of Bologna. It is really a double spinet in the harp shape. The clavichord differs from the spinet in the production of the sound, it being upon a bridge or stop principle instead of that of the plectrum. It was most likely, as I have said, invented before the spinet. Although we have no evidence of the existence of the clavichord before the fifteenth century—unless the *exaquir* or *echiquier* were of the clavichord kind—we are yet justified in supposing that an instrument with keys and fixed stops, developed from the monochord with moveable bridges, was used in the fourteenth century.

The clavichord long retained popularly the name of monochord, while the name clavichord was in Italy, Spain, and even France used to designate the spinet. But in this country and in Germany it has been uniformly applied to that keyboard instrument, the sounds of which are produced by tangents, brass pins flattened out at the top, which push upward against the strings. The early clavichord was no more than a set of monochords with keys and tangents, and it served, as the simple monochord had, for a mere pitch carrier or interval measurer, without thought of independent instrumental effect. It was different with the spinet, the origin of which must be sought for in the mediæval Psalter, to which a keyboard and mechanical plectra were added. The plectrum apparatus is familiarly known as a "jack." The sound is produced by the point of quill which projects from the centred tongue of the jack, and is silenced by the little cloth damper.

Scaliger, who was born in 1484, is usually quoted as the authority for the introduction of the quill points about the end of the fifteenth century, for he says in

his "Poetices" it happened in his boyhood; and he finds the etymology of spinet in the resemblance of those points to spina, a thorn. There is another derivation of about the same date, and of equal authority, from a maker's name, Spinetti. The Correr clavicytherium I have referred to had plectra of brass wire, which probably preceded the use of quills, and would produce a less agreeable quality of tone.

Now as to the artistic use of these instruments. So far as I know, independent compositions relying upon instrumental effect were not composed until after the first quarter of the sixteenth century. Spinet, harpsichord, and clavichord were at first treated in parts, like voices were treated, and were similarly submitted to contrapuntal ingenuity. The organs, large and small, were used in the same way, and even the lutes and viols so far as their fingerboards would permit. The organ drones, although incapable of imitation by the spinet, were yet traditionally retained in the "short octave" tuning of the lowest bass notes. According to this the lowest apparently E key sounded C, the F sharp D, and the G sharp E; or if B were apparently the lowest note it really sounded G, the C sharp A, and the D sharp B. When the chromatic scale became recognised, the lowest sharps were occasionally divided for separate keys, the back halves being used for the semitones.

Virginal is the correct English name for all instruments of the spinet kind. It prevailed during the Tudor dynasty and the Stuart until the Restoration, and it not unfrequently included the long harpsichord, which was a double or treble spinet, according to the stringing. It does not appear that virginals were at first made in this country, but were imported from the Low Countries or Italy. It was about the middle of the seventeenth century that English virginal or spinet makers came to the front. Among them were Haward (patronised by Samuel Pepys), Keene, and Thomas Hitchcock—John Hitchcock was later. There is one of Haward's spinets here, and one inscribed Edward Blunt, dated 1703, which has Thomas Hitchcock's name upon the first jack. I was disposed to attribute this spinet to Hitchcock, because there was another also bearing the name of Blunt in the Inventions Exhibition Loan Collection of 1885, that was similarly written upon by Thomas Hitchcock, and dated 1664, which would give this maker a very long career, and relegate Blunt to the position of a shopkeeper who published his name upon another man's work.

We have the name of Loosemore, an organ builder, and James, Thomas, and Frank White, probably three brothers, who, about 1660, were making the pretty painted oblong virginals in the fashion of Italian wedding coffers. These were, however, soon beaten off the field by the stronger transverse spinets of Haward, Keene, and the Hitchcocks; a model adapted from the Italian "Spinetta Traversa," which became the favourite English spinet for more than a hundred years.

After the Commonwealth the old English name of virginal became obsolete, and the French *espinette* was naturalised as *Spinnet*. The larger harpsichord was sometimes called harpsicon, and was made occasionally; but the beautiful quality of tone of the harpsichords of the famous Ruckers family, of Antwerp, caused them to be preferred in this country and preserved like old Italian violins are now. These clavecins, some of which were rectangular, were made by Hans Ruckers and his sons, Hans and Andries, between 1580 and 1650, or thereabouts; they were frequently decorated, often with paintings, and remained in use until quite the end of the last century. Handel's large harpsichord was by Hans Ruckers. It is now

at Windsor Castle, without jacks or strings. But if not the first virginal makers, there can be hardly a doubt about the English having had priority as virginal composers—I mean of independent Virginal music, with instrumental conception and effect. Historical programmes, such as Rubinstein's were, have to begin with the composers of the "Parthenia."

I will now play examples of these composers, and have chosen a "Galiardo" by Tallis's pupil, Byrd; the "Courante Jewell," by Dr. John Bull; and the "Lord of Salisbury, His Pavin," by Orlando Gibbons. Pavin or Pavana is from Pavo, a peacock, whose tail was imitated by the cavalier extending his cloak with his sword. A slow measure, in common time, it was relieved by the triple time Galiardo; in the same way the Courante, a French dance, came after the Allemande. In these instrumental pieces, such measures are used as subjects for varying; and in this Galiardo and Courante, each section of the dance tune is followed by a variation.

Mr. Taphouse's sixteenth century spinet is not in order for performance. I will use a later one, but the difference of date will make no appreciable difference in the musical effect. I have been obliged to play these examples from modern editions in which scarcely any ornament appears, but in the old manuscripts and the "Parthenia" itself, there is hardly a bar without some indication of it. I admit it is difficult to write out these indications, and through this uncertainty recent editors may have suppressed them. But the intention of the composer is scarcely realised, and in many places the bareness is conspicuous. A heritage from the East, this elaboration was handed down by lute and viol, and even by the organ!

The French had a school of spinet (*espinette*) makers, which had existed from the time of Rabelais. He describes Carêmeprenant, one of his fantastic creations, as having "orteils comme une espinette organisée"—that is, an organised spinet, a clavorganum. It was the French spinet makers, according to Mersenne, who had worked out the problem of the soundboard barring, for which our modern pianoforte makers should be grateful, and these were the men who provided the instruments for which Lulli, Chambonnières, Couperin, and Rameau wrote their graceful compositions.

I will play one of Couperin's pieces, "La Bandonline," from the edition of Brahms, in which all the graces appear, and continue with "Le Rappel des Oiseaux," and two Minuets by Rameau. In this music, all that was tender in French life in the first half of the eighteenth century is, as in Watteau's paintings, reflected. In justice to these compositions, as they have to compare with Scarlatti's, I will play them upon a harpsichord.

Even when we come to Handel and Bach we have not done with the graces. We have, fortunately, to show Handel's practice, the Air in D minor, with Variations, the theme of which has the ornaments written out by the composer so fully that it will be worth while to adopt Dr. Hans von Bülow's suggestion and play the simple melody first, in order to assist the ear through this melodic labyrinth.

Perhaps the merit of the most striking originality in writing for the harpsichord, may be claimed for Domenico Scarlatti. His relation to the harpsichord reminds me of that of Chopin to the pianoforte, but, of course, with very different results. It seems hardly conceivable that Scarlatti was living and working at the same time as Handel and Bach! Upon these three great men, with their varied gifts, pianoforte music up to Beethoven may be said to rest.

Scarlatti made great use of a then novel feature in technic, the crossing of the hands, by which the effect

of a third hand could be obtained. Bach and others used this device, but none so frequently and profitably as he. But it must not be believed that this hand-crossing was helped by the two keyboards of a large harpsichord. A second keyboard offers no greater facility than is found with one, and the registration interferes with a due balance of tone.

I must here explain to you that in the best English harpsichords, those of Schudi and Kirkman, pre-eminent for a certain grandeur of tone, there are two 8-ft. registers and a 4-ft. one upon the lower keyboard, while there is only one, an 8-ft. register, upon the upper keyboard. But this may be submitted to a "lute" stop, the effect of which is to get a more reedy or mandoline quality of tone, by a separate row of jacks that twang the strings nearer the wrest-plank bridge. Another, a surding or "harp" stop, is on the lower keyboard and governs a *pizzicato*. By using the two keyboards contrasts may be obtained, the most telling of which was ultimately managed by a pedal, worked by the left foot and controlled by a stop on the left-hand side above the keys, called the "machine" stop. It will serve my purpose better to describe Bach's harpsichord later, after I have played Handel's great Lesson and an Allegro and Sonata by Scarlatti.

It was Johann Sebastian Bach who wrote for two keyboards—witness the difficult Goldberg Variations for the double harpsichord, some of which may be regarded as impossible upon the pianoforte with its single keyboard. The recent acquisition by Herr Paul de Wit, of Leipzig, of a large harpsichord by an unknown German maker, which there is evidence to show belonged to Bach, is opportune. It is now transferred to the new historic musical instrument collection at Berlin. I should say this instrument, from its compass and other indications, was made in Bach's later years. It has four strings to each note, and is of five octaves compass, from F to F on both keyboards. There is an 8-ft. and a 4-ft. (octave higher) register on the upper keyboard, and an 8-ft. and a 16-ft. (octave lower) on the lower keyboard; and there is also a stop for a *pizzicato* affecting the 8-ft. upper register. By the actual registers it is thus possible to extend the compass in pitch to seven octaves. I have tried these variations on my own Kirkman harpsichord, adding the 4-ft., or octave higher, to the 8-ft. of one keyboard, while the other has to remain with 8-ft. only. I need hardly say this registration is impracticable. I therefore conclude if Bach ever played them upon the harpsichord believed to have been his own, he set the 8-ft. register for each keyboard and resigned the more full and brilliant registration which bourdon and octave would have given. I will not ask you to hear the whole of this remarkable work, but confine my performance to the air (much ornamented, be it observed) and some of the complex variations for two keyboards; the octave register from necessity being, as I have said, withdrawn.

The clavichord, however, was the clavier of Bach's predilection. If we examine the Forty-eight Preludes and Fugues it will not be difficult to discover those that were inspired by its expressive character. You may ask why the clavichord waited for Bach to be found worthy of the position his preference gave it? It was that after it had remained for centuries a mere box of monochords, each pair or triplet of strings being stopped or fretted once, twice, and sometimes thrice, by the tangents of bent neighbouring keys, which by shortening the vibrating lengths produced the next higher semitone, whole tone, or minor third—it came to pass in Bach's time, by extending the instrument, that each key and tangent had their own pair of strings.

The Germans called the old stopping principle "gebunden," literally "fretted." The new plan was "bunndfrei" ("fret free"). While the gebunden clavichord had, from this stopping, been incapable of accurate tuning in keys with more than three sharps or two flats, its bunndfrei successor was amenable to equal temperament, then recently introduced and approved of by Bach; and each of the twelve keys in the octave, black or white, became a possible keynote, none being subordinate to another in position or privilege of modulation. Here was the occasion for the composition of the "Wohltemperirte Clavier," the first book of preludes and fugues in the twelve major and twelve minor keys; to be followed, in later years, by a second book.

And further, the establishment of a rational finger technic facilitated the perfecting of the *legato* style, without which the clavichord could have had no real interest or charm. To get at the tone of this most intimately expressive instrument, it is essential that the finger should be, as it were, glued to the key. A good clavichord-player may be said to feel the strings with his touch, so direct is the nervous communication. From this we can realise the importance of Bach's precept, that a player should, above all things, acquire a *Cantabile* manner of performance. Through Bach's clavichord the whole finger technic became immeasurably raised.

But the clavichord still remained a very weak instrument, and neither Bach nor his sons and pupils would have ventured to use it before an audience. They would have turned to the harpsichord, while resigning with regret the expressiveness of the tender clavichord. It was the desire to invest the harpsichord with an expression by touch which led, early in the eighteenth century, to the invention of the pianoforte. It seems strange that Bach should have overlooked the possibilities of expression in the pianoforte, which was a fairly capable instrument at starting, and was not entirely unknown to him. His sons lived to see the pianoforte become of general use, yet Carl Philipp Emmanuel remained to the end of his days a clavichord-player from choice.

I will conclude my performances by playing upon a fine clavichord by Hass, of Hamburg, dated 1743—an instrument I had the satisfaction to use in my lectures at the Inventions Exhibition in 1885; and I have selected a composition evidently inspired by the equally tuned clavichord, the "Fantasia Cromatica," by Bach. Indeed, this wonderful work is not really playable upon any instrument except one tuned in equal temperament, owing to the chords of the diminished seventh and ninth, upon which it is mainly based, and which in the old meantone tuning are painfully discordant. The chords supporting the recitative may teach us Bach's manner of accompanying with full yet soft-sounding harmonies; and the tonic pedal, which, although not written, or to be made audible either upon the clavichord or pianoforte, is yet present to the musician's inward ear, completing subjectively what should be heard during the last bars of this intensely poetic Fantasia. As the weak tone of a clavichord requires from the audience some concentration of the sense of hearing, I will introduce the Fantasia by playing the Prelude in C major from the "Wohltemperirte Clavier."

During the course of the Lecture, which was read by Mr. W. H. Hadow, of Worcester College, the following illustrations were played by Mr. Hopkins: Spinet—Galiardo, William Byrd (about 1538-1623); "Courante Jewell," John Bull (1563-1628); "The Lord of Salisbury, his Pavin," Orlando Gibbons (1583-1625). Harpsichord—"La Bandonie," François Couperin (1668-1733); "Le Rappel des Oiseaux" and two

Minuets, Jean Philippe Rameau (1683-1764); Air in D minor, with Variations, George Frederick Handel (1685-1759); Allegro in D minor and Sonata in G major, Domenico Scarlatti (1683-1757); Air in G major and Selected Variations for two keyboards from the Thirty (Goldberg) Variations, Johann Sebastian Bach (1685-1750). Clavichord—Prelude in C major and "Fantasia Cromatica," Johann Sebastian Bach.

It is much easier to give a cordial approval to the objects of the Choral Conductors' Alliance than to avoid misgivings as to whether, after all, the conductors who compose the Alliance are in a position to enforce the proposed examinations upon their chorals. Will the managers of the great Sunday School and Day School choirs agree to form their choirs exclusively from chorals who possess the new or similar certificates? We fear they will not. Their aims and exigencies "shape their ends, rough-hew them how they will." Then how many of the conductors of small struggling choirs will see their way to close their doors, which are at present so very wide open, to that too numerous class, the can-sing-very-well-along-with-the-others-you-know chorals? The fact is, good observers find that there is a slow change—an evolution going on in the manner and customs of the metropolitan chorals. Mr. Henry Leslie used to practise difficult new works twenty or thirty times before he allowed his famous choir to perform them. Where are the chorals now who will consent to attend twenty rehearsals for the much more difficult music presented in these times? Instead of the enthusiast who attended rehearsals for the pleasure of the practice, who paid his subscription and bought his music, you too often find the diffident, condescending singer, who is willing to oblige the conductor by assisting at the concert, who will endeavour to attend the last rehearsal, and who expects the music, a complimentary ticket, and some light refreshment to be provided. Then there are shoals of individuals—who seem to find no difficulty at all in getting into choirs of fair repute—whose knowledge of the significance of musical notes is very similar to that obtained of a very high hill by the soldiers of the mighty King of France—viz., "When they were up they were up, and when they were down they were down; and when they were half-way up they were neither up nor down." Now, if the conductors of the new Alliance are really choirmasters and not mastered by their choirs; if they will make a bold, united stand for the new certificates, there is no doubt the due study of sight singing as a science will be greatly stimulated. Will Mr. Barnby set the fashion? Will one of the great Sunday School Crystal Palace choirs hold up the educational banner?

FROM time to time paragraphs reach us from foreign—usually American—sources, describing new instrumental inventions. These are usually confined to the pianoforte, an instrument already far too prominent and richly endowed. Comparatively few people know, or care to know, of the recent improvements in military band instruments, improvements which bid fair to vastly extend the capabilities of the brass band, and thereby to offer an entirely new field for composers. The improvements to which we allude consist chiefly in the introduction of a hybrid class of instruments, which may be roughly described as oboes, clarinets, and bassoons made of metal. Of these the single reed (clarinet-toned) instruments, called Saxophones, are the oldest, having been invented by Sax, in 1846, though little used in English bands till recently. They have a peculiar tone,

intermediate between a horn and a clarinet, and their strong points are their agility and the ease with which they are mastered. The same remarks apply to the more recent Sarrusophones, instruments blown with a double reed like the oboe. These have led the way for the invention of a very admirable metal contra-fagotto, which is destined to supersede the string double bass, at present the only soft-toned bass instrument available for a wind band. This new instrument somewhat resembles the ophecleide in appearance, and has a semitonal scale, furnished by seventeen keys, of the following compass:—



Like all the Sax instruments it utilises the lower portion of the harmonic scale, the second octave being got as in the flute. This instrument being of excellent tone and far more manageable than the wooden contra-fagotto, its introduction into the orchestra is probably only a question of time.

THE strictures recently passed upon a well known choir for leading the applause at a Concert in which their performance was the chief feature, opens up rather an interesting problem of artistic ethics. The choir in question did not, of course, applaud the choral numbers; but they were accused of having contributed the lion's share of approval at the close of the solos. Strictly speaking, the whole *personnel* of executants—conductor, principals, orchestra, and chorus—form one body, while the audience form another; and it is for the audience, and not the performers, to decide whether the efforts of the interpreters are deserving of applause or not. This does not preclude the chorus from testifying their appreciation of the merits of their conductor or the principals when they take their places on the platform at the outset of the performance, nor does it debar them from indulging in similar demonstrations when the conductor and principals are recalled to the platform at the close of the entertainment. But during the course of the performance we think that there is undoubtedly much to be said, on the grounds indicated above, in favour of the rank and file of the performers refraining from too prominent a manifestation of their feelings. At any rate, if they must applaud, they should let the audience begin, instead of acting as faglemen. Anything that savours, even indirectly, of the *claque* system, is alien to British feelings of fair play.

WE glean some curious scraps of knowledge respecting the state of operatic art by the perusal of diaries and other records of events written by those who lived in a time when music appeared to occupy but a very small share of public interest. In a work called "Paper and Parchment," for example, there is a diary of Narcissus Luttrell, where, amongst a number of commonplace political and other paragraphs, the following sentence occurs: "1692, April 28. On Monday will be acted a new Opera, called the 'Fairy Queen'; exceeds former plays; the clothes, scenes, and music cost £3,000." It does not appear necessary to mention that the music of this opera is by Henry Purcell; the expense of the "clothes, scenes, and music" required to mount the "play," as it is termed, being, we presume, a matter of much greater importance than the announcement of the name of the composer. That the author of this diary had no interest in the fate of the "Fairy Queen" may be inferred from the fact of the opera never being again mentioned; and we believe that

this may be accepted as a very fair instance of the apathy with which all persons of any social position regarded musical artists and their works in those days.

THE report to the Dean and Chapter of St. Paul's Cathedral of the music and other matters connected with the Choir and Choral Services just issued by the Succentor, the Rev. W. Russell, will be read with gratification by all who are interested in the noble work which has been done in the chief Cathedral of the kingdom. As is pointed out in the introductory remarks, though three years have elapsed since the issue of the last report, there were reasons for the delay, not the least being that the Musical Services at the Cathedral have ceased to present the novelty they did at first. Further, it is pointed out that the statement now drawn up differs only slightly from those which have more immediately preceded it. This may well be considered as satisfactory, inasmuch as it shows that the foundation, laid at the time of the re-formation of the Choir, had a good basis, and the wisdom of those who were instrumental in bringing the changes about is manifested by the fact that everything now goes smoothly and harmoniously.

An original idea of providing Concerts of a popular nature for the working-classes in their dinner-hour has proved very successful at the City Temple Hall. The Concerts, which owe their origin to Mr. Walter Hazell, commence at five minutes past one and continue till five minutes to two o'clock. Admission to them is free. This arrangement is made possible by the generosity of the artists, who have sung and played without any fee. Hundreds of working men from the surrounding factories, with many young women who are also similarly engaged, have been present at these Concerts. The success, which has been attained with so little trouble, should induce other public-spirited persons to provide for the masses other musical entertainments at mid-day.

THIS is an age of Bits, as the *Musical World* truly remarks. Our essentially middle-class contemporary, *Tit Bits*, offers a prize of £20 for the best Christmas song. As much as five guineas has, on rare occasions, been bid by musical societies for a symphony or other high-class composition; so it seems but fair that the far rarer kind of genius demanded for the conception of a Christmas song should call for remuneration on a more liberal scale. But our M.C.C. ought to settle beforehand in what proportions the money shall be divided if—as sometimes happens, we understand, with popular compositions—the composer is unable to write down his inspiration and has to be assisted by another, and he perhaps by a third, who will supply the harmony.

A HANDSOME monument has recently been erected in the churchyard of St. Michael's, Tenbury, over the grave of the late Rev. Sir Frederick Gore Ouseley. It is in the form of a recumbent tomb, executed in polished red granite, with a cross of pure white marble resting upon it, and is the work of Messrs. Gaffin and Co., of Regent Street. The inscription on the memorial is as follows: "This stone is laid on his grave by a number of his friends, in loving memory of the Reverend Sir Frederick Arthur Gore Ouseley, Baronet. Born 12th August, 1825; died 6th April, 1889. Vicar of this Parish, and Founder of the Church and College of St. Michael and All Angels. 'The redeemed of the Lord shall return and come with singing unto Zion.'"

FACTS, RUMOURS, AND REMARKS.

OUR readers must be aware that Mr. Sarasate recently played Dr. Mackenzie's "Pibroch" at one of Sir Charles Hallé's Manchester Concerts with great success. But they may not know what the Manchester critics said about it. Hear the *Examiner*: "This work, in addition to its faithful reproduction of the spirit of Scottish minstrelsy and dance music, gives abundant opportunity for the display of Señor Sarasate's wonderful powers." That does not amount to much, but, next, listen to the *Guardian*: "The Rhapsody—indeed, the whole of the Pibroch—is wonderfully Scotch in character, though Dr. Mackenzie has produced this effect without the introduction of any known Scotch melody. (This is not quite correct, since the piece contains one traditional air.) Rather, it is the result of a curious and original series of harmonic progressions, the mournful sadness of which is eminently suitable to the subject." Now shall the *Courier* speak, in a somewhat different key: "Mr. Mackenzie's work is peculiar, and we cannot say that we quite understand it, or, in its entirety, like it. Perhaps this arises from our looking for the imitative music of the bagpipes with their drone on the tonic and the fifth, and the pentatonic airs, with the genuine Scotch 'snap,' produced from some orchestral equivalent for the chanter. Musically, the most pleasing parts of the composition were those in which the solo instrument stood out in front of really broad, flowing, and luscious harmonies, in the Rhapsody and dance sections." In these days of change and aspirations the *Courier* will do well to rid itself of expectations based on past experience. They are apt to be in the way.

CAMBRIDGE is a musical town and therefore has musical critics—of a sort. Whether they are worthy of the place is a question we leave to readers of the following:—Referring to Mr. Sarasate's Concert in the University town, one writer spoke of the "Kreutzer" Sonata as "requiring consummate skill in the performers, both of violin and pianoforte." But its rendering, all the same, was only a "preliminary canter." In another piece, the artist "introduced passages elaborating after each other the greatest difficulties," while another composition "brought out other excellencies of the players, chief amongst which were the beautiful staccato passages in which each answers the other, or seems to be vying as to which can display the greatest mastery of technique." "*Place aux dames*," exclaims another critic, and, having given first attention to the "demes," he goes on: "It certainly struck us that there was a want of mutual collaboration and sympathy amongst the quartet of players, and a slight occasional deviation in intonation." Yet another writer declares that Miss Fanny Davies interpreted Beethoven "with the greatest appreciation of his meaning and wonderful mechanical skill," while "her efforts at interpretation were well backed up by Mr. Burnett and the other members of the orchestra." In the same article Mrs. Hutchinson is declared to be "perfectly free from affectation and mannerism, and yet a true mistress of her art." Further examples are not required to enforce our advice that the Cambridge editors should look into their musical department and see that the gentleman who "does" the agricultural shows is not clothed upon with the functions of an art critic.

MR. HENRY J. BARKER, a correspondent of the *Daily Graphic*, is either very easily pleased or the fortunate discoverer of a state of things unsuspected by the average man. He has found out that vocal

music in Board Schools has reached a remarkable state of perfection. The children's voices are "wondrously harmonious," and the music which issues through the open windows of the school buildings is "as sweet in its cadences, and as concerted in its parts, as any strains that may be heard from the surplined choirs of our Cathedrals." This is delightful to hear of, but more agreeable still is the following anecdote, told as Mr. Barker tells it: "A certain gentleman—distinguished in educational circles—paid a visit to a Metropolitan Board School some few months ago, and on hearing the lads sing 'at sight,' and execute their musical selections, he turned to the schoolmaster and said, 'Wonderful! In fact, if I might be allowed to express myself freely, I should pronounce it to be too good,' thereby insinuating that too much care and time had been devoted to the subject. A lady manager who was present gave the educationist the best retort possible. She turned towards him, and exposed to him her tear-bedewed eyes. The 'children's voices' had so affected her that as she listened to their juvenile efforts the tears would start—tears of sympathy they were—tears, may be, whose whelmings carried her back to her own happier childhood." Reading the foregoing, our own eyes are "tear-bedewed," but from a different cause.

THE following utterances in the *Boston Home Journal* are, to say the least, courageous:—"Supposing the 'Faust' Overture had been written by an unknown composer, or by an American who was not fortunate enough to live in Boston, how would it have been received? We are all under the sway of great names, and we are too apt to indiscriminately praise all that which has been handed down to us by the mighty dead. And strangest of all, that which is obscure and dull is regarded by idolaters as pregnant with celestial fire. It is unintelligible; therefore, it is great." "To such persons the Symphony of Haydn with its charming effects gained by the simplest means (and therein lies the truest art) probably seemed light, if not absolutely trivial. For poor Haydn, as Mozart, was a 'music-maker,' a class of people held in contempt by the radical Germans of the new dispensation. It is true that a few of them have kindly tried to help him and have found in his music 'the personification of modern philosophy, breaking away from the yoke of established religions.' Others have tried to show that he wished 'to glorify in all his works the democratic idea.' These are brave words, but the lovers of music have been content to take Haydn in the spirit in which he wrote, to regard him as a genius, who, to use the language of the Apocrypha, 'found out musical tunes.'" To the writer in the *Home Journal* some of us on this side say "Well done!"

It is well to be a good solo boy in America, or, at any rate, in Chicago. Here is a paragraph which will raise a flutter when passed round in English choir-stalls: "Blatchford Kavanagh will sing no more in Grace Episcopal Church. The wonderful voice which delighted and moved so many persons has been slowly breaking for some months back. The service at Grace Church on Sunday, when his voice was heard for the last time, was pathetic in the extreme. There was hardly a dry eye in the whole congregation as he stood up to sing the contralto solo, 'He was despised and rejected.' The Rev. Dr. Locke was deeply moved by the incident, and, after the boy had taken his place among the choristers, spoke of the regret and sorrow which the congregation felt at the sad parting. Professor Roney, under

whose careful tuition young Kavanagh made his entry to the musical world, is of the opinion that it has happened in the most desirable way—by a lowering in tone rather than by breaking up, which is the common fate of the voices of boy sopranos. Young Kavanagh will start for an extended European trip next Saturday, in company with Mr. N. H. Getty and his daughter. The expenses of the boy's journey will be borne by Mr. Getty."

THE trustees of the Mendelssohn Scholarship who, like the fishermen of Galilee, have toiled for some time and "caught nothing," agreed at their last meeting to enlarge the net. That is to say, they fixed the limit of age for candidates at twenty-two years, instead of twenty-one as heretofore. At the same time, they resolved that only skill in composing shall count as a qualification. It is to be hoped that, now, an eligible person will be forthcoming, especially as, with accumulated funds, the next Scholarship can be made more than usually valuable. We wonder if enforced residence abroad has anything to do with the neglect of the Scholarship by students. It must be remembered that this entails considerable expense, and that a very good musical education can be cheaply obtained in England.

MESSRS. MUNTON AND MORRIS, the solicitors of Mr. Lago, should be careful of their facts when they write to the newspapers. In a recent letter they said—"It is notorious that from the very hour that 'Faust' was produced (the composer electing not to secure copyright in Great Britain by the simplest process of registration) all England performed it." Messrs. Munton and Morris ought to know that the composer of "Faust" elected nothing of the sort. The matter of registering "Faust" in England was left by Gounod to the purchasers of the English publishing right, Messrs. Chappell and Co., but, through some misunderstanding, the performing right was not secured. Gounod has never ceased to complain of the default, and it is one of his favourite grievances against "perfidious Albion."

THE poetic muse has often been invoked at Stratford-on-Avon, but rarely to better purpose than when Mr. William Winter heard the church organ at night—

Can I forget—no, never while my soul
Lives to remember—that imperial night
When through the spectral church I heard them roll,
Those organ tones of glory, and my sight
Grew dim with tears, while ever new delight
Throbbed in my heart, and through the shadowy dread
The pale ghosts wandered, and a deathly chill
Froze all my being—the mysterious thrill
That tells the awful presence of the dead!
Yet not the dead, but strayed from heavenly bowers,
Pure souls that live with other life than ours;
For sure I am that ecstasy of sound
Lured One Sweet Spirit from his holy ground,
Who dwells in God's perpetual land of flowers.

WILLIAM WINTER.

Stratford-upon-Avon, September 18, 1890.

DRUMS in the French military bands—which, it may be remembered, were some time ago suppressed by General Farre, when Minister of War, but afterwards revived—are again threatened with extinction. The Technical Commission at the War Office has just recommended the step, in consequence of the adoption of the "three years' service," and the altered conditions of military instruction. We can scarcely believe that this edict will be acted upon, for the very fact of the revival of the instrument after its suppression by General Farre proves beyond doubt its excessive popularity. Burning with military ardour,

men will leave home, friends, and relatives to "follow the drum," but how many will cool down when they find that there is no drum to follow?

No greater sign of the fluctuating taste of the British public can be adduced than the fact of the avowed failure of the French plays, once a principal attraction to the fashionable world. French actors, like Italian singers, are evidently gradually giving place to native artists; for the stage is fast advancing in public favour, and even at the Opera *prime donne* with unmistakably British names are nightly received with the warmest marks of favour. This is as it should be; and we hope and believe that, as English composers are rapidly rising, fully capable of supplying us with English operas, English vocalists are as rapidly multiplying fully capable of singing them.

A CORRESPONDENT sends us the following: "Illustrating the Psalms" has always been a more or less contested question, as the following will show. At a church, not so many miles from Tooting, the organist had been playing service, and had, by means of a complicated wriggle upon the lower notes of the great organ trumpet endeavoured to picture to the somewhat thin congregation "that leviathan." The effect was new, if not musical, and after service said the vicar: "I say, the waves may be all very well, with occasional thunder; but *confound* that leviathan!" This is not a recent instance, quite thirty years have passed away since that solemn evening.

THE tenacity of life in a popular error is most remarkable. It has been explained over and over again that the now famous Board School pianofortes are not purchased for teaching the children to play, but to accompany their exercises, gymnastic and vocal. But a number of worthy folk cling like limpets to their old delusion. Here is the Rev. Allen Edwards, for example, writing to say that "what half the children really want is not pianofortes, but warm clothing and food." Could not this clergyman plead for his "lambs" without having a fling at the pianofortes?

THE *New York Times* remarks: "George H. Wilson, of the Boston *Traveller*, and Louis C. Elson, another eminent critic, have been engaged in a discussion as to whether Handel's middle name should be spelled 'Frederic' or 'Frideric.' They could have more fun if they were to start up the old controversy as to whether the 'a' in his last name should have an umlaut or not." It seems to us that Handel himself should have a voice in the disputed matter, and he preferred to write "George Frideric Handel." But, no doubt, our modern critics know better than G. F. H.

AN American contemporary quotes a passage from a Mendelssohn letter recently sold in Berlin. It is a reply to a request for lectures: "I must refuse, for I am not fit to *talk music* in a methodical manner for half-an-hour, much less through a whole lecture. It is, I feel sure, a thing that I could never learn to do, and I have given up all hopes of doing anything in that direction. The farther I go the more firmly I am determined to pursue the plan I have formed—to be a practical and not a theoretical musician." Our contemporary curiously heads the paragraph with "Mendelssohn not a Krehbiel."

THE late Dr. A. J. Ellis was an advocate of "glossic," and other arrangements, by means of

which exact pronunciation might be transmitted. It would be interesting if someone would take up the matter of "oculic" so that things as they seem might be resolved into things intended. Such a science will soon be rendered necessary unless some reform in caligraphy takes place. In the programme of a recent Concert a young lady was announced to play Mendelssohn's "Sider obue waste." This was the printer's "oculic" translation of "Lieder ohne Worte."

At a Concert in Scotland, where Madame Patti was announced to sing, we understand that several ladies pleaded for tickets through the advertising columns of the *Scotsman*, on the ground that they were "in reduced circumstances." We do not know whether the Concert-giver acceded to any of these requests, but, if so, and the principle were to gain ground, we foresee the advisability of establishing a "Musical Charity Organisation Society" for instituting inquiry into necessitous cases, and duly reporting upon their merits.

OUR evening contemporary, the *Echo*, complains, with much reason, that at the Covent Garden Opera, under Signor Lago's management, the price of the libretto of Gluck's "Orfeo" should be eighteenpence, and that the version sold in the theatre should be quite different from that which is performed. Considering that, with the majority of the audience, this work is but little known, surely it is not too much to ask that those who do not object to the excessive terms demanded for the luxury should be made acquainted with what is passing on the stage.

WE are told that the late Lord Mayor, Sir Henry Isaacs, on formally opening the public library in Skinner Street, "borrowed the first book, a dictionary of music, suggested by the circumstance that his speech had been interrupted by the vagaries of the band in the street." The Lord Mayor's choice of a book can scarcely be considered a special compliment to music, as, if he had been interrupted by the cry of "fire," for instance, we may infer that he would have borrowed a book on the history of celebrated conflagrations.

THE *Manchester Examiner* publishes an analysis of the chief works on the morning they are to be performed by Sir Charles Hallé's band. It has been suggested that some such plan should be adopted in London with regard to concerts of importance, and especially when new works are presented. It would certainly increase the interest in the novelties, but if concert managers had to pay for the space it would considerably diminish the profits, and the papers could not afford to devote whole columns to matter that has interest for a limited number of readers.

A WRITER in the *American Musician* is down upon Mr. G. A. Sala for his mistake in the matter of the "Kreutzer" Sonata. G. A. S., in one of his "Echoes of the Week," said: "I should like to know which Kreutzer it was that wrote this plaguey sonata. I have become aware of no less than four Kreutzers," and so on, and so on at length, for the ready journalist had looked up material under the head Kreutzer. The blunder was, of course, fair game; but Mr. Sala does not pretend to be a musical writer, and there is some excuse for him.

THE committee of the Royal Academy of Music have done well to engage Mr. Emile Sauret as leading professor of the violin in succession to the

late Mr. Sainton. It is a pity that we have no Englishman of sufficient standing and repute (we will not say qualifications) for such a post. There is much in the name of a distinguished foreign artist, and the committee cannot be blamed for securing the advantage of it. Mr. Sauret enters upon his duties in, we believe, April next.

THE *Times* notice of a recent Crystal Palace Concert contained a rather odd remark: "Miss Macintyre, whose fulfilment of her Sydenham engagement, considering that she was to sing in 'Faust' in the evening, deserves commendation, sang," &c. Why should Miss Macintyre be commended for discharging an obligation voluntarily incurred? But we are accustomed in these days to crow over every performance of simple duty. 'Twas not so in the larger times of old.

An American poet sings of—

The cornet's loving and o'erladen heart
(Sad wooers in its music sigh and part)—

As we ruminate upon this deliverance the voice of a cornet at the nearest street corner warbles "The heart bowed down." And yet the great Mr. Levey once deposed in a court of justice that the cornet was "very popular down Whitechapel way," where, it is generally believed, tender sentiment does not flourish.

THAT the pianoforte is considered a ladies' instrument in the eye of the law is proved by a recent case, in which it was decided that a married woman who hires a pianoforte which, with the sanction of her husband, is used in the ordinary way in the house of her husband, is personally liable for the amount of the hire, and final judgment for the same may be marked against the lady's separate estate. This may be useful information to "those about to marry."

A MONTHLY musical contemporary, in urging the claims of the mandoline to the notice of musicians, tells us that in Spain and Italy quartets of these instruments are quite common. But the strongest reason for their more general use is the statement, in the same periodical, that Beethoven wrote a Sonata for mandoline and pianoforte, a fact we believe but very few are aware of.

THE Dean of Canterbury has appointed Master S. Grundy Organist to the Sunday evening choir at the Cathedral. Master Grundy was last year the leading treble in the Cathedral Choir, and has for eighteen months acted very efficiently as Organist at St. Mildred's Church, where the service is fully choral. The boy is, perhaps, the youngest officiating organist in the kingdom.

At Brisbane, we hear, Meyerbeer's opera "Le Prophète" has been translated into Volapük and performed with marked success. As it has so long been a reproach that few can understand what language is being sung in an opera, it is a relief to think that it may now be given in a language that nobody is expected to understand.

DUBLIN is coming out strong in the line of "sweet girl graduates." In our Dublin letter will be found mention of a *Conversazione* of the graduates of the Royal University of Ireland, at which a lady Mus. Doc., a lady Mus. Bac., and (if we read our correspondent right) two lady B.A.'s took part in an evening Concert.

WE are glad to hear that the position of Director of the Music at the Royal Military School of Music, Kneller Hall, is to be improved. The holder of the post will, henceforth, receive the rank of hon. lieutenant, and enjoy the pay, allowances, &c., of a quartermaster of garrison artillery. This is as it should be.

MR. SARASATE was referred to the other day, in a provincial paper, as "the best of living vocalists." Of course this was a printer's error, but, in one respect, it stands very near the truth. The "best of living vocalists" might learn a good deal from the Spanish violinist's phrasing and expression.

THE first number of the *Musical Times* of Queensland, a modest little publication of eight octavo pages which has been sent to us, has evidently started on good lines, and we wish it all prosperity.

MR. C. LEE WILLIAMS, of Gloucester, is writing a Magnificat and Nunc dimittis for voices and orchestra, to be performed in St. Paul's Cathedral on January 25.

CONGRATULATIONS to Mr. Battison Haynes, on his appointment as Professor of Harmony and Composition at the Royal Academy of Music. Congratulations to the Academy also.

POOR Miss Emma Abbott. The newspapers will not be satisfied with admiring her dresses, and one of them ungallantly calls her an "operatic terror." This is too bad.

ON this side the great water we sometimes talk about a "smart audience"; on the other they sometimes say "The hall was filled with nobby citizens."

THE *Edinburgh Evening News* advertises a "grand piano (good second-hand), recently tuned; only 25s. A bargain." We should think so.

A TRANSATLANTIC paper calls the male alto an "unnecessary and abominable adjunct."

ROYAL ITALIAN OPERA.

COMMENDABLE activity has been shown by Signor Lago at Covent Garden Theatre, both in the performance of familiar operas and in the revival of works not heard on this stage for several years. True, we have not had "Il Matrimonio Segreto," a reproduction that few persons who bestowed more than a passing thought upon the matter could, under present circumstances, have expected, and presumably it has been impossible to complete the arrangements for the representation of Verdi's "Otello." The latter was only conditionally promised, but its omission from the labours of a busy six weeks is the more regrettable as Madame Albani and M. Maurel were available for *Desdemona* and *Iago* respectively, whilst Signor Giannini in two or three arduous rôles indicated that he had both the voice and the physique for the jealous Moor. On the other hand, Signor Lago has given "Roberto il Diavolo," "La Gioconda," "Orfeo," and "Tannhäuser," each welcome to certain sections of his supporters, and each cast with the utmost strength at disposal. Taking events in their order, the first of these revivals (October 25) was Meyerbeer's opera, with Madame Fanny Moody as *Alice* and Mr. Charles Manners as *Bertram*. Although nine years had elapsed since "Roberto" was last given in London, it was not apparent that particular anxiety was felt to resume acquaintance with a work associated in the past with so many

celebrated vocalists. The house was not the fullest of the season, and neither the fine scene between *Alice*, *Bertram*, and *Robert* outside the cavern, nor the fiend's resuscitation of the Nuns in order to tempt the *Duke of Normandy* to his ruin, created the same effect as of old. Madame Fanny Moody sang her solos and her share of the concerted music satisfactorily, but was scarcely equal to the dramatic demands of the scene at the cross. Mdlle. Stromfeld, who had made many friends since her *début* in "Les Huguenots" a fortnight before, sang the florid music of the *Princess Isabella* with facility, making the most of her opportunities in the well-known appeal to her lover in the fourth act. Mr. Manners was painstaking as *Bertram*, but his make-up savoured of the grotesque. Signor Perotti's *Robert* was in every respect spirited and well-balanced. The Conductor was Signor Ardit.

The evening of October 29 brought "La Gioconda," which also failed to create much excitement. Mdlle. Maria Peri played the heroine with some energy; Miss Grace Damian made a successful *début* on the operatic stage as the blind mother; Signor Galassi was a bold *Barnaba*, the spy; and Signor Suane (notwithstanding the recollection of Signor Marconi, the original here in 1883) as weak an *Enzo* as could be imagined. At the second representation the lover was played by Signor Dimitresco, a Roumanian tenor, who was favourably received. For the first time in the history of the work in this country the honours were carried off by the representative of the false wife *Laura*, played with rare intelligence by Mdlle. Giulia Ravogli, to whom the music offered no difficulties. Signor Fiegna, as *Alvise*, the Chief of the Council of Ten, did little with a part in which the splendid presence of Edouard de Reszke was so valuable seven years back. Signor Bevnigani conducted.

The reproduction of Gluck's "Orfeo," destined to be the most memorable event of the season, took place on Thursday, the 6th ult., and genuine curiosity concerning the work was evinced by a numerous audience. The immediately preceding performance at the Royal Italian Opera was in 1860, when Madame Csillag was the *Orfeo*, Madame Penco the *Eurydice*, and Madame Nantier-Didé the *Love*, so that as regards stage presentation the opera was unknown to the younger portion of the assemblage. After the glowing reports from the Continent a very great deal had been expected from Mdlle. Giulia Ravogli as *Orfeo*, but it is not too much to say that the most sanguine anticipations were more than realised. She looked the part, and acted it with statuesque grace combined with the deepest feeling, from the moment *Orfeo* was seen bending over the tomb of his lost *Eurydice* until the devoted pair were re-united by the kindly aid of *Love*. The scene in the Elysian Fields when *Orfeo*, forbidden to gaze at his bride, can only recognise her by touch, was so tenderly expressive and charged with such dramatic earnestness as to rivet the attention of the audience. Furthermore, Mdlle. Giulia Ravogli did the amplest justice to the music. So perfect, indeed, was her delivery of the beautiful "Che farò" that it seemed churlish to enter a protest against the almost unanimous request for repetition. Surely if any excuse for an encore would be offered it would be the gifted artist's sympathetic singing of this air. The walls of Covent Garden Theatre have never echoed heartier or more deserved approval. At the close of the first act she sang the interpolated air by Bertoni with much brilliancy. Mdlle. Sofia Ravogli was an engaging *Eurydice*, and Mdlle. Otta Brony was a sprightly representative of *Love*. The instrumental portion (including the suggestive strain whilst *Orfeo* is searching for *Eurydice*) was carefully given with Mr. Carrodus as leader, and before the last act Gluck's Chaconne in D was played. Signor Bevnigani conducted with his accustomed watchfulness. The *mise-en-scène* was ineffective, but for all shortcomings Mdlle. Giulia Ravogli's elegant embodiment of *Orfeo* fully compensated. Had this talented lady achieved no other success this season she would by this most finished performance have made her mark with the London musical public. It was a triumph that received confirmation at every subsequent repetition of Gluck's classic.

"Tannhäuser" drew an enormous crowd on the 18th ult., not a seat being for sale in any part of the house long before the curtain rose. Both in her singing and acting as

Elizabeth, Madame Albani demonstrated that time had neither affected her voice nor dramatic force since she first played the character here in 1876. If possible, indeed, she portrayed more graphically than ever the distress of the heroine when interposing at the end of the second act to save her lover from the wrath of his companion minstrels, and when in the third act vainly seeking him in the ranks of the returned pilgrims. M. Maurel sang with all his former judgment as *Wolfram* and gave the "Star of Eve" song faultlessly, whilst Mdlle. Sofia Ravogli was a tolerable *Venus*, and Signor Perotti a sufficiently impetuous *Tannhäuser*. Signor Bevnigani was the Conductor, and the band was again excellent.

Madame Albani has also appeared in "La Traviata" (selected for her re-entry on October 30); in "Lohengrin" (8th ult.), to the fine *Ortruda* of Mdlle. Giulia Ravogli, the *Frederick* of Signor Galassi, the *King* of Signor Novara, and the *Knight of the Swan* of Signor Perotti; and as *Valentina* in "Les Huguenots" (12th ult.), the latter not being a performance in which the famous *prima donna* is seen at her best.

M. Maurel made his re-appearance on the 13th ult. as *Rigoletto*, a part he had not before played here, and into the third act of which he infused even more vigour than some of the most daring of his predecessors, though his delivery of the music betrayed traces of recent indisposition. Other events to be chronicled are the appearance of Miss Macintyre in "Faust," on October 27; a scrambling performance of "Norma," on the 5th ult., with Mdlle. Maria Peri as the *Druid Priestess*, and Signor Giannini as *Pollio*; and the assumption by Miss Ella Russell, who was most cordially greeted, of *Elsa*, in "Lohengrin," on the 14th ult.

ROYAL CHORAL SOCIETY.

If the performance of "Elijah," with which this Society commenced its operations for the season on the 13th ult., was not in every respect satisfactory, it at any rate afforded proof of the unimpaired efficiency of Mr. Barnby's choir. This magnificent body of singers gave a rendering of all the choral numbers which for fullness and beautiful quality of tone, unswerving precision, and general intelligence could never be surpassed. The orchestra was also fully efficient. Equal praise cannot be given to the soloists as a whole. We are always ready to welcome vocal and instrumental performers from abroad under suitable circumstances, but, with very few exceptions, Continental singers are not satisfactory in oratorio, and among these exceptions neither Madame Schmidt-Koehne nor Madame Swiatlowsky can be numbered. The former has a fine voice, but her style is too theatrical for sacred music, and the Russian vocalist left much to desire, both in intonation and enunciation. Mr. Watkin Mills repeated his fine impersonation of the principal character, and Mr. Ben Davies sang the tenor airs in his customary efficient manner. A special word of praise is due to Miss Sarah Berry, a valuable addition to the ranks of English contralto vocalists.

LONDON SYMPHONY CONCERTS.

THESE Concerts entered upon their fifth season, in St. James's Hall, on the 20th ult., when a selection containing several familiar works drew a fairly numerous audience. The orchestra was excellent as usual, and, under Mr. Henschel's direction, achieved more than one distinguished success, being heard to advantage in the "Flying Dutchman" Overture, in Brahms's Symphony in D, and in Mozart's Symphony in the same key (the "Prague"). The performance of the last-named was, indeed, specially good, and could hardly have been better, although the music is of a kind which permits no default to be covered up. A great effect was made by the last *Entr'acte* in Beethoven's "Egmont" music, and the short movement, "Death of Clärchen," following it. The wonderful beauty and profound pathos of these pieces were so well brought out that

the audience appeared to be unusually attentive and subdued. Should not Mr. Henschel give us the whole of the music with connecting verses? It would be a rich treat. The novelty of the Concert was a work much more than a century old—C. P. E. Bach's Overture in F—one of a set of four published as "Orchester-Sinfonien" in 1776. It is in three movements, and written for strings and wind, with harpsichord. Mr. Henschel had it played as written, save that the orchestra was larger than Bach had in view, and therefore made the harpsichord (lent by Messrs. Broadwood and played by Dr. Parry) of very little apparent use. The music is more quaint than powerful, but it was pleasant to hear, and the eclectics among the audience were grateful for a chance of making its acquaintance.

SIR CHARLES HALLÉ'S CONCERTS.

It cannot be said that the audience at the first of the fresh series of Sir Charles Hallé's Concerts, with his Manchester orchestra, at St. James's Hall, on the 14th ult., made a respectable show in point of numbers. We believe, however, that things were not so bad as they looked; the subscribers have increased, and the veteran Conductor has a hearty dislike to the indiscriminate distribution of what is called "paper." The programme of this Concert was simple to a fault, consisting of but four pieces. One of these, however, was Schubert's great Symphony in C (No. 9), which, in consequence of its length, is not heard so frequently as its transcendent merits deserve. The performance was full of energy and spirit, the precision of the large mass of strings in the fiery last movement being especially noticeable. After being allowed to rest for some years Madame Néruda revived Viotti's Concerto in A minor (No. 22), once a favourite work with violinists. The melodious Andante in E is still pleasing, but the rest of the work sounds very faded and *rococo*. Viotti was the last of the Italian classical school of violinists, and he finished a long and chequered career in London in 1824. The remaining pieces were Beethoven's "Leonora" Overture (No. 3) and Dvorák's *Legéendes* (Nos. 9 and 10).

The second Concert took place on the 28th ult., too late for notice in our present issue.

MR. SARASATE'S CONCERTS.

WHAT may be called the Sarasate fever manifested itself in an acute form on Monday afternoon, the 3rd ult., the demand for places in St. James's Hall being so great that every seat could have been sold twice over. A glance at the programme was sufficient to explain this unusual excitement. Mendelssohn's Concerto is perhaps better adapted than any other work to display the phenomenal powers of the Spanish violinist, and he never played it more brilliantly than on this occasion. Saint-Saëns's Concerto in A minor, No. 3, is chiefly remarkable for the very charming Barcarolle which forms the slow movement. The other sections of the work are not so interesting. Mr. Sarasate's own "Muñeira," with its wonderful variations, completed the number of solos set down for him, but he was twice encored and kindly responded to the demands of his fervid admirers. Mr. Cusins's orchestra gave a tolerable rendering of Wagner's "Tannhäuser" Overture and Grieg's popular "Peer Gynt" Suite, the latter, however, being very tamely played.

MR. ALBENIZ'S CONCERTS.

AMONG the performances of the autumn season the Orchestral Concerts given by Mr. Albeniz at St. James's Hall must be regarded as certainly not the least interesting. Except for its familiar dance measures, Spanish music is but little known in this country, and the main object of the present enterprise would appear to be to prove that the Iberian peninsula is not so far behind other nations in the matter of musical development as might be supposed. Whether

that is so or not could not be determined by the first Concert. The most important Spanish composition was a Symphony in E flat, by Mr. Tomas Breton, who occupies a high position at Madrid both as a composer and a conductor. This work, however, contains no national characteristics, and is full of plagiarisms of Beethoven. It appears that it was written as a degree exercise, and was intentionally based on a classical model; but this should have been stated in the programme, thereby saving Mr. Breton from a false position. Some smaller pieces from his pen, one being the Prelude to a successful opera, "Guzman el Bueno," possess higher intrinsic merit; but opinions as to his proper status as a composer were wisely reserved. A "Moorish Fantasia," by Mr. Chapi, another Spanish composer of some standing, is a trivial work with commonplace harmonies, but some character in the thematic material. Mr. Albeniz played Mozart's Concerto in D (No. 26) and some trifles from his own pen with charming delicacy of touch and style, but he was less successful in Schumann's Concerto, this work requiring greater breadth and intellectuality than the Spanish pianist infused into it. Mr. Breton made a highly favourable impression as a Conductor, the playing of the orchestra being extremely good throughout.

The second Concert, on the 21st ult., introduced Mr. Albeniz more prominently as a composer. His Concerto Fantastique in A minor is not the eccentric work some might imagine from its title. It is certainly not in regular concerto form, but it is clear in construction and does not appeal to the uncritical hearer by reason of any meretricious devices. The *Scherzo* is a tuneful little gem, and the whole work is pleasing, though not lofty in design. The same remark may apply to the pianoforte solos and the movements from orchestral suites. We are not condemning the music of Mr. Albeniz because it is light and delicate. A miniature may be more artistic than a monstrous canvas, and similarly a fugitive trifle may show greater originality than an elaborate symphony. Two pieces by Mr. Breton raised the composer in the estimation of the audience, and the conducting of this excellent musician was also again worthy of high commendation. Mr. Arthur Hervey's "Dramatic" Overture, designed to illustrate a tragic story of love and unkind fate, shows considerable promise; but the composer in his treatment of love themes should not so directly copy Wagner. The influence may be hard to withstand, but it should still be fought against.

CRYSTAL PALACE.

AT the fourth Concert, on the 1st ult., Mr. Paderewski made his first appearance at these Concerts. As his opening solo he selected Schumann's Concerto in A minor. It would naturally be thought that he would play the work in a faultless manner; these hopes, however, were doomed to disappointment, and out of respect to undoubted genius it is sufficient to say that for some unaccountable reason his reading of the Concerto did not show the amount of refinement or sympathy which those who had before heard him play other pieces expected. In his later solos in the programme he charmed all by his beautiful playing of a Melody of his own, and of the Rhapsodie Hongroise of Liszt, as in these compositions he appeared to find work congenial to his disposition and talents. The Symphony of Brahms, in F major, was admirably performed by the orchestra, under the careful and sympathetic direction of Mr. Manns. Dr. Mackenzie's melodious "Benedictus," also included in the programme, was brilliantly played; and two well-known works, Cherubini's "Anacreon" Overture and the "Invitation to the Waltz" of Weber, as scored by Hector Berlioz, were also in the programme. Mr. Ben Davies was the vocalist, and he made choice of the aria "Come, Margharita," from Sir Arthur Sullivan's "Martyr of Antioch," and Piatti's "Awake, awake." The new Symphony in G (No. 4), by Dvorák, which was originally announced to be given at this Concert, was postponed owing to the parts not being ready. It will, however, be performed after the Christmas recess.

The fifth Concert was given on the 8th ult., when a new "Tone-picture" for orchestra, by Mr. F. Cliffe, was presented for the first time. The piece is full of interest as

might be expected, although the term "tone-picture" conveys no idea of the music, or the music of the title. Nevertheless, there is an abundance of good work, whose full value is not realised on account of the diffuse manner in which the varied themes have been put together. The chorus-singing in Mendelssohn's "Hymn of Praise" was, on the whole, satisfactory; although the tone of the sopranos was by no means so fresh or bright as could be desired. The solo vocalists were Madame Schmidt-Köhne, Miss Amy Sargent, the possessor of a pleasant contralto voice, and Mr. Edward Lloyd. The band was irreproachable, and Mr. Eyre lent most useful aid at the organ.

The miscellaneous portion of the programme was supplied by Mr. Edward Lloyd, who sang the Romance "Minnie," by August Manns, in such a manner as to win an enthusiastic encore, and by Madame Schmidt-Köhne, who contributed the scena and aria "Mia speranza adorata," by Mozart. The Concert-Overture "In Autumn," by Edward Grieg, was also included in the scheme.

Mr. Joseph Hollmann appeared at the sixth Concert, on the 15th ult., in the light of both performer and composer. He introduced his Concerto in A with every possible success. The work abounds with technical difficulties, as might be expected from such an accomplished artist, but at no time has the power of flowing melody or the value of good orchestration been lost sight of. The Concerto may be studied with advantage and heard again with pleasure. Its performance was all that could be desired, and at the conclusion the applause was of the most hearty and spontaneous nature. The beautiful interpretation by the orchestra of Spohr's Symphony, known as "The power of sound," enhanced the pleasure its melodious themes and masterly orchestration always brings. The Overture to "Masaniello" of Auber, and the Overture to "Oberon" of Weber, both familiar pieces, commenced and concluded the Concert. No two works affording greater contrast could be possibly brought together, but the performance of each was admirable, and showed the versatility of the artistic Conductor, Mr. Manns, and the fine playing of his band in the best manner. Miss Macintyre was the vocalist, and made a deep impression with her finished singing of "Elsa's Dream," from "Lohengrin."

At the seventh Concert, on the 22nd ult., and the last it is possible to notice in these columns, Mr. Paderewski made his second appearance at Sydenham this season. He brought with him his own Concerto in A minor, for piano-forte and orchestra, which has been before heard in London, although this was the first performance at the Crystal Palace. The Concerto contains much that is characteristic of the peculiar genius of the composer—melody, graceful form, expressive cadences, and clever treatment. It is crowded with beautiful ideas, and each movement has an individuality of its own. The fantasia-like design may be considered as a drawback to the whole; nevertheless, the construction of the first movement is the most regular, and this bears evidence that the composer is sensible of the advantages of form. The solo portion was performed by the author in a truly artistic style. The orchestral accompaniment was well presented, and the whole performance was highly artistic and successful.

The Nocturne in B major of Chopin, and Liszt's arrangement of Paganini's "Campanella" were beautifully played later in the Concert by Mr. Paderewski. Preference must be given, however, to his reading of the Nocturne, which was remarkable for the rare feeling infused into it. The encore which was requested after the performance of these two pieces was well-deserved. The "Eroica" Symphony of Beethoven was included in the programme, as was also the Ballet music from "Ascanio," the new opera of M. Saint-Saëns. Mr. Plunket Greene sang the "Monologue of Hans Sachs," with conspicuous effect. At nearly all these Concerts the numbers of the audience have been larger than usual, while on the occasions upon which Mr. Paderewski has appeared the room has been remarkably well filled.

CHELTENHAM MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

CHELTENHAM held its second Triennial Musical Festival during the last week in October, too late for notice in the

November number of THE MUSICAL TIMES. Like many other things this encouraging development of music in Cheltenham had small beginnings. Twenty years ago Mr. J. A. Matthews, to whom the picturesque Gloucestershire town is indebted for the great musical progress that has taken place there, established the Choral and Orchestral Society. It went on for years, increasing in strength and efficiency, and giving performances, from time to time, of standard works. Mr. Matthews and those associated with him in 1887 thought the Society had gained sufficient solidity and reputation to enable it to take a new departure. Accordingly the name of the Cheltenham Musical Festival Society was adopted, and in October, 1887, the first Festival was given; it was a rather modest one, extending over three days, including rehearsals; but so gratifying was the result that the Society was encouraged to hold another Festival on a more extended basis. The celebration, on the occasion under notice, approached more nearly a festival scale, rehearsals and performances extending over five days. As much available local talent as possible was incorporated in the Festival forces, which numbered over 400 performers. The Cheltenham Choir was strengthened by members of the Gloucester Festival Choir, the Tewkesbury Philharmonic Society, and the Cirencester Choral Society; all the ladies and gentlemen giving their services freely. This association of choirs has encouraged the idea, entertained by Mr. Matthews and many others, of uniting the choirs of the county, so that voices may be drawn from the Union for all the musical festivals in Gloucestershire. The band, led by Mr. E. G. Woodward, embraced local professors, instrumentalists from a distance, and the more advanced members of the Festival Society.

The series of Concerts took place in the Winter Garden, a spacious building, which was fitted up for the purpose. The first part of Haydn's "Creation," the opening movement of Beethoven's Concerto in D, for violin and orchestra, and Dvorák's "Stabat Mater" constituted the programme of the opening Concert, on Tuesday evening, October 28. Madame Nordica, Mr. Henry Piercy, and Mr. Bantock Pierpoint were the principal vocalists in the section of oratorio, and Madame Hope-Glenn was added to the list in the "Stabat Mater." Madame Nordica's admirable singing of the beautiful air "With verdure clad" and the solo portion of "The marvellous work," which was brilliant and artistic, gained hearty recognition at the hands of the vast audience. The choir sang with a high degree of proficiency and intelligence, with good attack and careful tone-shading. Mr. Carrington played the solo in the Violin Concerto. The band, judiciously directed by Mr. Matthews, accompanied with marked care, well supporting the soloist, but never overwhelming him. Dvorák's beautiful setting of the Latin hymn, which was now performed for the first time in Cheltenham, made a deep impression on the assemblage, who were evidently delighted with the charming melody pervading the work. Mr. J. A. Matthews conducted. It may be added that Mr. G. A. West was the Organist of the evening.

There was again a large attendance on Wednesday, October 29. Dr. J. F. Bridge's new Oratorio "The Repentance of Nineveh," written for and produced at the Worcester Festival early in September, was given. The composer conducted. The vocalists were Miss Emily Davies, Madame Hope-Glenn, Mr. Iver McKay, and Mr. Brereton—all, except the last-named gentleman, coming fresh to the task. The most noteworthy achievement was the singing, by the concealed chorus, of the middle section of the eleventh number. Miss Davies, a young lady with a good voice, sang well, but was apparently over anxious; the pleading air "Hear ye" was her best effort. Madame Hope-Glenn, who had not much scope for display, was a most satisfactory Queen; Mr. McKay sang admirably, particularly in the air "Thus saith the High and Lofty One"; Mr. Brereton, who sustained the part of the King as he did at Worcester, deserves to be complimented on a worthy and highly successful accomplishment of his share of the work. Miscellaneous pieces made up the second part of the programme. Two of these may be briefly noticed: the *Finale* of Mendelssohn's unfinished opera "Loreley" was capitally given, Miss Davies, the soloist, winning a warm tribute of applause for her spirited singing. An unpretentious, but exceedingly sweet, part-song, entitled "Hope,"

written by Dr. C. Harford Lloyd for the Festival, was received with much favour.

On Thursday Handel's "Messiah" was given. The attendance was the largest during the Festival, the building being filled in every part. Miss Anna Williams, Miss Hilda Wilson, Mr. Charles Banks, and Mr. Watkin Mills were the principals. Mr. Wills deserves a word of praise for his skilful playing of the trumpet obbligato in "The trumpet shall sound." The Festival was brought to a close on Friday evening, October 31, by a *Conversazione* and Chamber Concert. The members of the Association presented Mr. Matthews with a silver tea and coffee service, as a token of personal esteem and to commemorate the twenty-first year of the existence of the Society.

MONDAY AND SATURDAY POPULAR CONCERTS.

EXCEPT for the larger number of pianists, these Concerts have hitherto proceeded as placidly as usual, and our record need not occupy a great amount of space. At the second Monday performance, on October 27, two generally admired works were performed—namely, Beethoven's "Rasoumowski" Quartet in C (Op. 59, No. 3) and Schubert's Trio in B flat (Op. 99), Madame Néruda being the leader on this, as on all subsequent occasions. M. Paderewski, the pianist of the evening, in place of selecting an important work, was content to permit himself to be judged by Haydn's *Tema con Variazioni*, in F minor, which he played with delightful taste and artistic self-restraint, and Chopin's *Scherzo* in C sharp minor. Mr. Norman Salmond contributed Handel's "Honour and arms" and two songs by Miss Carmichael with good effect. The scheme of the following Saturday was also popular in the most comprehensive sense of the term. Schumann's Quartet in A minor is now a great favourite, and there are few more engaging chamber works by living composers than Dvorák's Quintet in A (Op. 81). Sir Charles Hallé gave his delightfully pure and artistic reading of Beethoven's Sonata in E minor (Op. 90), and Madame Néruda was equally successful in Handel's Violin Sonata in D. Mr. Norman Salmond was again the vocalist.

On Monday, the 3rd ult., Mr. Leonard Borwick made his first appearance at these Concerts, modestly selecting Beethoven's not very arduous Variations in C minor as his solo. He was also heard in Schumann's Trio in D minor, the pianoforte part of which he gave with extreme intelligence. How Mr. Piatti plays Max Bruch's clever arrangement of the Hebrew melody "Kol Nidrei" there is no need to declare. Beethoven's early Quartet in A (Op. 18, No. 5) completed the instrumental part of the programme. An effective setting of "La Belle Dame sans Merci," by Professor Villiers Stanford, and other songs were sung by Mr. Ffrangcon Davies in a manner that earned him hearty applause. The very attractive programme of Saturday, the 8th ult., naturally resulted in an overflowing attendance. Schubert's Quartet in D minor and Schumann's Pianoforte Quartet in E flat are masterpieces of which the public never seem to tire. That strangely unequal pianist, M. Paderewski, gave a rendering of Chopin's Ballade in F minor and the Berceuse in D flat, which for exquisite delicacy of touch and poetic sensibility was unsurpassable; but he spoilt the impression he had created by his stormy and inaccurate playing of the *Scherzo* in B minor. The pianoforte was made to give forth noise rather than music, and we were forced to the conclusion that the Polish *virtuoso* is unable at times to maintain control over his own efforts. The vocalist was Miss Girtin-Barnard, who displayed a pleasing mezzo-soprano voice, which, however, needs further training.

On the following Monday M. Paderewski was again the pianist, his solo being Schumann's *Carnaval*, of which he gave an interesting, but very peculiar, interpretation. In some of the numbers it was impossible to imagine more delightful playing; but in others the plainly expressed directions of the composer were absolutely disregarded and the performance degenerated into a caricature. The sooner M. Paderewski sows his artistic wild oats and assumes the position so easily within his reach, the better it will be for him and for his hearers. The concerted works in this programme were Dvorák's original and characteristic Quartet in E flat (Op. 51) and Rubinstein's Trio in B flat (Op. 52), one of the Russian composer's most genial and spontaneous efforts. Mr. Oswald introduced an expressive song, entitled

"A silent voice," by Mr. F. Cliffe, with tastefully written verses by Mr. Joseph Bennett. On Saturday, the 15th ult., Mr. Borwick was again the pianist, and once more he contented himself with trifles, his choice falling on Brahms's *Clavierstücke*, Nos. 5, 6, and 2 (Op. 76), and the *Rhapsody* in G minor (Op. 79, No. 2). These were played with good taste and sound technique and no more need be said. Schubert's delightful "Hungarian" Quartet in A minor (Op. 29) commenced the Concert, which included repetition performances of Max Bruch's "Kol Nidrei" and Schumann's Trio in D minor.

Two concerted works and a pianoforte solo appear now to be regarded as the correct measure of instrumental music on Monday evenings. The Concert of the 17th ult. included Mendelssohn's Quintet in B flat (Op. 87), Beethoven's Trio in D (Op. 70, No. 1), and the same master's Sonata in E flat (Op. 27, No. 2)—not No. 1, as printed in the programme. At length Mr. Leonard Borwick selected something worthy of his ability, and, judging by the result, he will always be acceptable as an interpreter of Beethoven, his rendering of the companion to the "Moonlight" Sonata being noteworthy for good taste and chaste expression. Mr. Ben Davies repeated songs he had previously offered this season.

A cordial welcome was given to Miss Fanny Davies on her first appearance this season at the Concert of Saturday, the 22nd ult., and the young English artist proceeded to justify it by giving a performance of Schumann's Fantasia in C (Op. 17), such as has never been surpassed save by her instructress, Madame Schumann. The work is one of the most arduous, as it is one of the most beautiful, ever written for the instrument; but the rendering of Miss Fanny Davies was almost as remarkable for accuracy as it was for beauty of tone and perfection in phrasing. The concerted works at this Concert were Mozart's Quartet in D (No. 7) and Brahms's Pianoforte Quartet in G minor (Op. 25). Madame Swiatlowsky was far more satisfactory in Tchaikowsky's "Wiegenlied" than in "Iris, hence away," from Handel's "Semele," her pronunciation of the words being painfully incorrect.

On the following Monday Mr. Paderewski was again the pianist, and repeated his rendering of Beethoven's Sonata in C minor (Op. 111), which we have noticed elsewhere. He also took part in a fine performance of the same master's Trio in B flat (Op. 97), these two monumental works being no doubt accountable for the unusually large audience. The opening Quartet was Mendelssohn's in A minor (Op. 13), which had already been played at a morning Concert this season. Miss Liza Lehmann being too unwell to sing, her place was taken by Mr. Norman Salmond, who gave an expressive rendering of Schubert's "Wanderer." His second song, "Hope, the Hermit," however, was scarcely suitable for these Concerts.

MADAME ESSIPOFF'S CONCERTS.

The second of these performances took place at the Steinway Hall, on October 29, in presence of a large audience. Though entitled a Concert, the entertainment was virtually a Pianoforte Recital varied by a few songs. The most important work was Schumann's Sonata in G minor, Op. 22, of which the Russian pianist gave a remarkably vigorous if scarcely poetical performance. It was extremely fine playing, though it was not altogether Schumannesque. Madame Essipoff's contributions to the programme included some pieces by her countryman, Tchaikowsky, which were very tastefully rendered, and some rather weak trifles by Leschetizky. The vocalist was Mdlle. Otta Brony, said to be from Paris. She is young and possesses a soprano voice of pleasant quality, though it is not yet under perfect control. Strangely enough, she seemed more at home in English than in French songs. At the third Concert, on the 6th ult., Beethoven's Sonata Appassionata was the principal work in the programme, but there were other pieces by Chopin, Mendelssohn, and Rameau. Mr. T. J. Milne, a Scottish violinist, had a place in the scheme.

HAMPSTEAD CONSERVATOIRE.

THE CHORAL Concerts connected with the comprehensive scheme arranged for the present season at Mr. Geaussen's

Conservatoire opened on the 17th ult., with a performance of Dr. Mackenzie's "Dream of Jubal," Cowen's "Scandinavian" Symphony, and the "Loreley" fragment of Mendelssohn. The hall was not full, though so interesting a programme should have secured an occupant for every seat. But, as has been said before once or twice, "Tis not in mortals to command success." The performance was most creditable. Mr. Geaussen had trained a good local chorus, the orchestra was representative of London talent, and the principal vocalists—Miss Anna Williams and Mr. Iver McKay—were able to give an excellent account of themselves. Moreover, Mr. Charles Fry had been secured for the blank verse (which a contemporary calls lyrics) in the "Dream," and performed his task better, if anything, than ever before. Increased familiarity with the poem has had the effect of finishing off Mr. Fry's reading with many a touch adapted to enhance its power. Hence a most important part of the work received an uncommon measure of justice. Mr. Fry was loudly applauded at several points. The orchestra asserted itself rather too much in accompaniment, but, generally speaking, the music was well rendered under the composer's personal direction, Mr. McKay being specially applauded after the "Song of the Sickle." At the close the audience applauded enthusiastically and recalled Dr. Mackenzie. The Symphony which at present stands as Mr. Cowen's finest orchestral work had, likewise, the benefit of its composer's direction, and won cordial appreciation for its beauty and originality. It need scarcely be added that the "Loreley" *Finale*, with Miss Anna Williams as soloist, brought the Concert to an effective end.

BOW AND BROMLEY INSTITUTE CHOIR.

THE choir and orchestral band of the Bow and Bromley Institute gave a performance of C. Lee Williams's "Bethany" on the 1st ult. Notwithstanding that the Gloucester Cathedral Organist's beautiful work is almost too sombre and devotional for ordinary Concert use, an audience that crammed the large hall followed the performance with sustained interest. The choir was somewhat weak in sopranos, but otherwise the work was adequately presented. The soloists were Miss Florence Monk, Miss Mary Tunnicliffe, Mr. Maskell Hardy, and Mr. Siebert. Mr. Fountain Meen was at the organ, and Mr. W. G. McNaught conducted.

On the 22nd ult. this Society again came forward with the first performance in London of Mr. Gaul's new Cantata "The Ten Virgins." The hall was once more overcrowded by an audience that was disposed to encore every other number of the work. If the verdict of a miscellaneous audience, that could have no possible reason for being favourably prejudiced, is of any account in estimating the merit of the new work, a career that will rival that of the same composer's "Holy City" may be predicted for "The Ten Virgins." That Mr. Gaul should have secured this undoubted popular success with a work far more contrapuntal than any of his former works, is a remarkable tribute to his power of welding science and beauty into one whole. We cannot now enter into a detailed criticism of the work, but must be content to record the general impression, derived from hearing the first performance. The soloists were Miss V. M. Cheron and Miss Lizzie Neal, both students at the Royal Academy, and in each case a great credit to that institution; Mr. Gawthrop, and Mr. W. Bradford. The band, which was mostly amateur, gave a very good account of the not very difficult accompaniments, and the choir sang their share of the work with their customary success. Mr. Gaul came from Birmingham on purpose to preside at the organ, and Mr. W. G. McNaught conducted.

THE CHORAL CONDUCTORS' ALLIANCE.

THE first annual meeting of the Choral Conductors' Alliance was held on the 22nd ult., at the Aldersgate Street Y.M.C.A. The president of the Alliance, Mr. Joseph Barnby, was in the chair. A good number of Conductors and Choirmasters attended, and it was computed that they represented upwards of thirty thousand singers. The secretary, Mr. W. H. Bonner, reported that the Alliance, which was formed in November, 1889, now numbered

forty-one members, although little had been done as yet in advertising. The object was to encourage the testing and classifying of singers, so that choirs would not be weighted by incompetent members. Choral certificates of two grades had been prepared and were now ready for issue. The old-established certificates of the Tonic Sol-fa College were recognised as a ready means of selection for those who have learnt the Tonic Sol-fa notation, and it was decided to prepare corresponding certificates for those who sing from the staff notation. The opinion was expressed that choirmasters of church and chapel choirs, and conductors of choral societies generally, might be glad of such certificates, and be willing to unite in an effort to make general the testing and classifying of singers, and so help to increase the efficiency of their choirs.

The certificates are more practical than theoretical, and do not require a high standard of attainment.

Their conditions require that the candidate should be able to read at sight and to recognise intervals. By this means conductors will be assured that the members of their choirs can read at sight and have at least some knowledge of musical notation. Rule 2 provides that the objects of the Alliance be the institution of examinations, and the issue of certificates, which shall be taken as proof of ability to sing in choirs; and by such other means as may be approved by the executive committee to encourage efforts for the improvement of choral performances. The Alliance makes no distinction as to musical notations, systems, or methods, but seeks to unite all connected with choirs of all kinds, that a high standard of choral performance may be maintained.

Mr. Barnby, who had come from Eton specially for the meeting, said that the objects of the Alliance met with his heartiest approval and sympathy. His experiences of choir training dated from an early age, he having to conduct while still a chorister. His first orchestra could not be classed as a well-balanced one, as it consisted of nine first violins, two second violins, a violoncello, a double bass, six flutes, a cornet, and a bassoon, but it gave him a little experience. He regretted that at the great schools of music there was no systematic instruction in choir training, and few opportunities of gaining experience in conducting. Many of the clergy, he thought, would prefer skill in choir training to brilliant organ playing. A musician who will have to train choirs should have some opportunity for preparation before he took his first choir. He could safely assert, after some experience of foreign music, that finer choral singing could be heard in England than in any other country. This reputation will be kept up if conductors prepare themselves for their work; for what a conductor is, his choir will be. In training choirs, conductors would do well to bear in mind seven points: quality of tone, balance of tone, accuracy of tune, simultaneous attack and release of tones, attention to marks of expression, intelligent phrasing, and musically feeling. He hoped that this Alliance of Conductors would lead to a still higher standard of performance, and that much good would result from its efforts. Mr. L. C. Venables, Conductor of the South London Choral Association; Mr. Luther Hinton, Conductor for eighteen years of the Sunday School Concerts at the Crystal Palace; Mr. Croger, the Secretary of the Nonconformist Choir Union; Mr. G. Hare, Mr. G. J. Chapple, Mr. F. G. Edwards, Mr. Rayment, and Mr. Holmes also spoke. It was announced that Professor J. F. Bridge, Dr. Mackenzie, Mr. F. H. Cowen, and Mr. Ebenezer Prout have consented to be Vice-Presidents. The Secretary for the coming year is Mr. Arthur Briscoe, 61, Richmond Road, Dalston.

MUSICAL ASSOCIATION.

THE first meeting of the new session was held on the 11th ult., when Commander Havergal, R.N., read a paper on "Music in the Royal Navy." He gave his experience of what had been done on board the *Alexandra* and the *Challenger*, and expressed his opinion that our blue jackets were worthy of more official support in this matter than had hitherto been the case. Not only sacred music, but songs for the fore-castle were needed, as, in the absence of anything within the sailor's capacity, they were driven back upon music hall ditties. Composers would confer a

benefit upon the defenders of their hearths and homes by writing such music for them. It was necessary to remember, however, that the sailor's likes and dislikes must be consulted, and that the words must be in his own peculiar diction.

Mr. T. L. Southgate afterwards read a paper on the ancient flutes which Mr. Flinders Petrie had brought from Egypt. They were in a fair state of preservation notwithstanding their immense antiquity, and were still playable, as was evidenced by Mr. Finn, who performed two Egyptian melodies upon them by means of a straw reed. Mr. Southgate also exhibited a number of drawings from frescoes, &c. Mr. D. J. Blaikley, who took part in the discussion, gave the results of his investigations with these flutes as to the vibrations of their notes, from which it appeared that the latter are almost identical with the corresponding notes of our modern system. From this we may infer that our scale came originally from Egypt.

Mr. Southgate has, at the request of Dr. Mackenzie, consented to repeat his paper before the students of the Royal Academy of Music on the 3rd inst.

SIR JOHN STAINER'S LECTURE ON CAROLS.

SIR JOHN STAINER selected "Carols, English and Foreign," as the subject of his Terminal Lecture in the Sheldonian Theatre, Oxford, on Wednesday, the 19th ult. The subject might easily have been dealt with in the perfunctory patch-work plan of collecting familiar facts from familiar handbooks, which is too commonly regarded as forming an adequate lecture, but the Oxford Professor preferred to first take the trouble of undertaking a considerable amount of research, and then of adding to this the further labour of putting the results of his work into a lucid and withal amusing discourse. The result was evidently entirely to the satisfaction of the very large audience who almost filled the building. The carols which had formed the subject of the Professor's investigations were classified as Carols of the Shepherds, Dialogues on the Nativity, Localisation of the Christmas Story, Summons to Native Townships, Cradle Songs, Reflective Carols, Epiphany Carols, Feasting Carols, and Farewell and other Christmas Festivities. Specimens of all of these various kinds, drawn mostly from foreign, and particularly French, sources, were quoted, and a selection of twelve carols was well sung by the Professor of Music's choir. These carols, which have since been published by Messrs. Novello, Ewer and Co., were many of them of remarkable beauty and made a great impression. Altogether, it must have been a very unintelligent auditor who did not find much to learn and much to please during the hour and a half that he spent in the Sheldonian Theatre.

The Lecture was repeated at the London Institution, Finsbury Circus, on the 20th ult., and attracted a very large audience, and his remarks showing the history and peculiarities, the changes and developments of the various melodies sung as carols at home and abroad, were highly appreciated. The Lecture was illustrated by a choir of voices from the Royal College of Music, who sang the Twelve Old Carols recently collected and harmonised by the lecturer with much care and effect. The Lecture was also given at Wimbledon on the following night, when a choir of ladies, assisted by some male voices from St. Paul's Cathedral, sang the illustrations.

THE GRESHAM LECTURES.

DR. BRIDGE'S Lectures at the Gresham College have attracted an unusually large attendance. At the inaugural discourse, on the 18th ult., 477 persons were admitted. At the second lecture, on the following day, when the subject was "Mozart as a teacher," there were 510; the third lecture, "The history and development of the Fugue," attracted 503; and the final lecture, "The progress of instrumental music from the time of Sir Thomas Gresham to that of the death of Purcell in 1695," brought together some 530, the largest number ever known within the walls.

The inaugural lecture, "The Past and the Future," contained allusions to former occupants of the chair of music, and contrasted the deep and widespread interest

now taken in the art with the state of things not so very long ago. The description of Mozart in his relations with his pupils was most interesting, and the illustrations, selected from a number of Attwood's exercises corrected by Mozart, were played on stringed instruments by Mr. Dolmetsch and his pupils. The third lecture on "The development of Fugue," primarily designed for students, was set out in an admirably clear manner. A number of works in illustration of the remarks were played by Master Spencer, of the Royal College of Music. Mr. Dolmetsch and his pupils furnished the illustrations of the concluding lecture on the development of instrumental music in England from the death of Sir Thomas Gresham to the death of Purcell. A chest of viols and a beautiful Kirkman harpsicord were used in the illustrations, prominent among which was the performance of Christopher Simpson's "Variations on a ground," played on the viola da gamba by Miss Dolmetsch. The series has not only been attractive and interesting, but is well designed to be useful and instructive.

ROYAL COLLEGE OF MUSIC.

THE students' performance of Schumann's Symphony in C, at their Orchestral Concert of the 6th ult., was remarkable not only for its commendable finish and rare *abandon*, but for the evident appreciation of the depth and passion, and the nobility of Schumann's music. Of almost equal excellence was their reading of Brahms's "Tragic" Overture, a work which need not fear being placed in juxtaposition even with the above masterpiece. Miss Donkersley surpassed her previous efforts by a highly satisfactory rendering of Beethoven's Violin Concerto; Miss Jeanne Bretey played Mendelssohn's Rondo Brilliant (Op. 29), with fluency and nice touch; and Miss Purvis and Mr. Sandbrook sang. Professor Holmes was the Conductor.

Amongst the pieces which were included in the programme of the Chamber Concert of the 20th ult., Schumann's Trio in D minor, rendered by Misses Sington, Donkersley, and Fletcher, and Grieg's "Aus dem Volksleben," played by Mr. C. L. Böhr, deserve to be mentioned. An Adagio for violin and organ, by Merkel, was beautifully given by Misses Donkersley and Ross.

OBITUARY.

THE death of GEORGE CARTER, Lay Vicar (Tenor) of Westminster Abbey, took place on the 18th ult., at his residence at Wandsworth. Mr. Carter, who was in his 62nd year, was well known as a pleasing ballad and glee singer.

On October 27, in his 70th year, died the Rev. JOHN EDMUND COX, D.D., F.S.A., late Vicar of St. Helen's, Bishopsgate, and the author of "Musical Recollections." Dr. Cox, who was born at Norwich, was at one time musical critic for a London newspaper, and a constant attendant at the operas and oratorios which were conducted by his friend Sir Michael Costa. He was Honorary Chaplain to the Royal Society of Musicians.

The regret that has been expressed for the loss the modern study of phonetics has suffered by the death of ALEXANDER JOHN ELLIS, Litt. Doc., Cantab., F.R.S., F.S.A., &c., which happened unexpectedly at his residence at West Kensington, on October 28, is shared by all students in the science of music to which he was also attached. Dr. Ellis, whose original surname was Sharpe, was born at Hoxton, near London, on June 14, 1814. He was educated at Shrewsbury, Eton, and Trinity College, Cambridge, where he took his B.A. degree in 1837, in which year he was also Sixth Wrangler. His musical studies were directed by Professor Donaldson, of Edinburgh, and his most important works on musical subjects were the translation into English of Helmholtz's "Sensations of Tone," an Essay upon "Musical Pitch," and one upon the "Musical Scales of Various Nations." The first, published in 1875, with original appendices, for which Helmholtz gave his consent, was succeeded by a second edition (1885), entirely revised and extended, which brought the latest researches concerning the physical basis of music up to date. The "History of Musical Pitch" (1880)—a second treatise, by the way—is exhaustive, and his enquiry into "Musical Scales

which are non-harmonic" (1885), broke entirely new ground and established a fresh branch of musical as well as ethnological inquiry. The Society of Arts, for which Dr. Ellis wrote these essays as lectures, awarded silver medals for them, and they may be found, textually, in the Journals of the Society for the respective years. He contributed an article, entitled "Duodene," to Stainer and Barrett's Dictionary, and wrote "Speech in Song," as one of Novello's Music Primers. He wrote besides much more than can be here given in detail. One fact, however, may not be passed by; that he was a jealous advocate for the Tonic Sol-fa system. He had fortunately completed his greatest task, "English Dialects, their Sounds and Homes"—to which his musical studies had been only relaxation—last year, and it was due to this achievement that he recently received an honorary degree from his University. No notice of his honourable and useful life would be complete without reference to his kindness and simplicity of character, his remarkable consideration for the opinions of others, and his entire freedom from worldly ambition. He was content to devote an intellect of unusual power to subjects that lay outside the usual currents of reward.

MR. F. OSBORNE WILLIAMS, a well-known pianist and teacher, died suddenly on Sunday, the 16th ult., deeply regretted by a large circle of friends and pupils. He was the only brother of the late Mr. Thomas Williams, author of "Ici on parle Français," and many other dramatic works.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON Tuesday, October 28, the Aston Choral Society, with Miss Lizzie Preston, Miss Florence Bourne, Mr. Lloyd James, and Mr. T. Horrex as principals, gave a very creditable performance of Barnett's "Ancient Mariner" at the Victoria Hall. A setting of the 103rd Psalm by the Conductor, Mr. J. H. Adams, was successfully produced at this Concert.

M. Paderewski, the celebrated Polish pianist, made his first bow to a Birmingham audience at the Masonic Hall on Wednesday, October 29. His performance astonished all present and delighted many, while the few reserved their opinion until they had further experience of his playing. His reading of Beethoven's Sonata Appassionata and Schumann's "Carnival" had something of originality, and, of the latter, not a little eccentricity; but his playing was superb, and the tone produced from the instrument something wonderful, albeit somewhat hard in some of the *fortissimo* passages. In pieces of his own (Canzonetta and Minuetto) and in Chopin's music the delivery and feeling of his playing was indescribably beautiful; but the thunder of his delivery in Liszt's Hungarian Rhapsody (No. 12) created an impression not so pleasant. M. Paderewski appeared again in the same hall on Tuesday, the 18th ult., when he created a still greater sensation. This time the room was crowded, and the audience grew wild at his astonishing *tours de force*. He played Beethoven's Sonata in C minor (Op. 111), which he gave in a most poetical manner. A Marche Hongroise of Schubert, arranged by Liszt, was an exhibition of virtuosity pure and simple which took the audience by storm. A similar exhibition was the "Don Juan" Fantasia, by Liszt; but far more artistic was the performance of Chopin's Sonata in B flat minor. M. Paderewski is unquestionably a great pianist. Mr. Carl Fuchs (violinist) made a successful first appearance here at this Recital, playing very charmingly a piece "By the Fountain," by Charles Davidoff. In an Aria by Bach and the *Scherzo* from Rubinstein's Sonata (Op. 18) Mr. Fuchs made a less favourable impression, employing the *vibrato* to a distressing extent.

At a Concert given by Mrs. A. L. Richardson, in the Masonic Hall, on Thursday, October 30, B. Godard's Concerto Romantique in A minor (Op. 35), for violin, was performed in Birmingham for the first time. The executant was Mr. Josef Camenzind, a violinist recently settled here, who seemed thoroughly at home in the modern French style, and gave a highly finished reading of the Concerto, ably assisted at the pianoforte by Mrs. Richardson. The

programme also included Beethoven's great Duo Sonata for pianoforte and violin, in C minor (Op. 30, No. 2). In this exacting work the pianist carried off the honours. Miss Gill Smith, a pupil of the Guildhall School of Music, made her *début* as a vocalist, and her pure and unaffected style, in songs by Kjerulf, gained the immediate approbation of the audience.

Mr. Fred. Ward, long and honourably known as one of our leading violinists, gave a Concert at the Masonic Hall, on Thursday, the 13th ult. The programme included yet another Violin Concerto new to Birmingham. This may sound reproachful, but it indicates that we are making way to a certain extent. The Concerto in question was by Hans Sitt, in A minor (Op. 21), produced for the first time in England at the Gloucester Festival last year. Mr. Ward played it admirably, and it was very enthusiastically received by the large audience. With Miss Fanny Davies and Mr. Edward Howell, Mr. Ward was associated with the finest performance of Schumann's D minor Trio ever heard in Birmingham. Miss Davies played, at her very best, Schumann's Romanza in B flat minor, Chopin's Nocturne in B (Op. 62), and introduced the name of Sgambati to a Birmingham audience, giving a most graceful and finished reading of his Toccata (Op. 18). Mr. Howell played an Adagio and Allegro by Boccherini, and joined Miss Davies in two movements of Mendelssohn's Sonata in D (Op. 58). Very pleasant was this visit of our accomplished violoncellist. Agreeable variety was afforded by the singing of Mr. W. Lee Mathews, a cultivated amateur. Mr. C. W. Perkins was an irreproachable accompanist. This was the first Concert Mr. Ward had given in his native city, and it is to be hoped he will follow up his new departure.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

Two particularly interesting Monday Popular Concerts have been given during the past month. Only works by living Englishmen were embraced in the scheme presented on the 3rd ult., and four talented native musicians attended to direct performances of their compositions. The Concert opened with a fine interpretation of the "Morte d'Arthur" Overture of Dr. J. F. Bridge. Mr. Ebenezer Prout, whom Bristolians are always delighted to see, and Mr. G. Riseley experienced a flattering reception as they ascended the orchestra together; the first-named gentleman to direct his Concerto for organ and full orchestra (No. 1), in E minor; and the latter to take his post at the solo instrument. The interpretation of the work was excellent, and the composer and organist were recalled. Mr. Walter Macfarren conducted his Concertstück in E minor and major, for pianoforte and orchestra. Mr. H. Fulford, the pianist, discharged his duties with striking clearness, certainty, and intelligence, and he was admirably supported by the band. Mr. C. Lee Williams directed the performance of his Gavotte for string orchestra, which was written for the last Hereford Festival. Professor Sir Herbert Oakeley had promised to attend and conduct a Gavotte and Minuet and Trio of his, but he was unable to keep his engagement owing to illness, and Mr. Riseley took his place at the Conductor's desk. Dr. Mackenzie's Scotch Rhapsody was brought forward for the first time in Bristol and won the favour of the assemblage, who were impressed by the strength and beauty of the composition. Sir Arthur Sullivan's "Di Ballo" Overture was the other instrumental work in the programme. Miss N. Matthews and Mr. Arthur Wills sang English songs. At the Concert on the 17th ult. Schumann's first Symphony in B flat was played, after having been laid aside for ten years, and the fine work, which was admirably interpreted, was greatly enjoyed. Wagner's "Tannhäuser" Overture and the introductions to the first and third acts of "Lohengrin" were received with marked favour. Miss Margaret Hoare and Mr. William Foxon were the vocalists. The Saturday Popular Concert on the 1st ult. was well attended. The choir sang several part-songs and choruses. Miss Clara Dowle and Mr. Lawford Huxtable contributed popular vocal pieces. Miss Marianne Eissler, the violinist, played, among other solos, a Cantilene written expressly for her by Mr. J. L. Roedel, who accompanied it on the pianoforte. The composition is unpretentious, but melodious.

It, however, wants a brisk movement added to it to relieve its semi-sombreness; this Mr. Roedel intends to supply. Mr. Riseley's organ solos and the overtures played by the band were heartily appreciated.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE first of Mr. Collinson's series of Popular Concerts took place in the Leinster Hall on the evening of Saturday, October 25. The brilliant appearance of the fine hall, crowded as it was to the very orchestra, augured well for the success of Mr. Collinson's enterprise in giving the Dublin public a good musical entertainment at popular prices.

On Saturday evening, the 1st ult., a series of Promenade Concerts, which promises to be most successful, was inaugurated in the Leinster Hall. The artists were principally local, and included Miss Dorothy Bayly, Miss de Groot, Mr. Evan Cox, and Mr. R. M'Nevin, jun. Miss Annie Patterson was accompanist, and the band of the Gloucester regiment performed a pleasing selection of popular music under the *bâton* of Mr. Marks. The second Concert of the series was given on the 8th ult., when Mrs. K. Windsor, Miss Maguire, Miss Schroeder, Mr. Melfort Dalton, and Mr. French appeared, and the band of the Royal Irish Constabulary was in attendance under its veteran Conductor, Mr. van Maanen.

An evening Concert, which was given at the *Conversazione* of the graduates of the Royal University, on the occasion of the conferring of degrees (October 29), derived unwonted interest from the fact of its Conductors being a lady Doctor and Bachelor of Music of the University (Dr. Annie Patterson and Miss Taylor). The vocalists were Miss Elsie Connally, Miss Alex. Ellsner, Messrs. J. Gaffney, and R. D. Freeman, and Miss Edith Oldham was pianist. Dr. Annie Patterson played Mendelssohn's Fifth Organ Sonata with much acceptance. At the conferring of degrees an Organ Recital was given by Drs. Joseph Smith and T. R. Joze, Examiners of the University.

The Valleria Concerts, which took place in the Leinster Hall on the 12th and 15th ult., were very largely attended. With Madame Valleria were Miss Louisa Bourne, contralto; Mr. Braxton Smith, tenor; Signor Foli, bass; Mr. Wolff, violinist; Mr. Klengel, violoncellist; and Mr. Sieveking, a delightful accompanist and pianist. The second of these Concerts came to an untimely end through the "encore" nuisance. An unwisely enthusiastic section of the audience persisted most unwarrantably in recalling Signor Foli again and again, and though the popular basso indicated his regret at his inability to sing again, this body of disturbers grossly repulsed the efforts of all the other performers who succeeded him to obtain a hearing, and the Concert broke up in confusion.

The St. Patrick's Oratorio Society, an industrious and enterprising association, is likely to have silence imposed upon it, through the refusal of the Dean of St. Patrick's to permit oratorio performances within the walls of the national Cathedral. Music lovers of all persuasions regret the difficulty and hope it may yet be overcome.

The prizes of £20 and £5, offered by the Most Rev. Dr. Walsh, Catholic Archbishop of Dublin, for Sacred Music Compositions, have been awarded respectively to Dr. Joseph Smith, Organist, Three Patrons, Rathgar, and to Mr. Joseph Seymour, Organist, St. Andrew's, Westland Row; the two winners having been successful in the same order in last year's prize competition.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

It is no exaggeration to say that M. Paderewski's rendering of the *Appassionata* Sonata was the greatest flight of the genius of pianoforte playing which has been witnessed in Edinburgh—at least, during the last twenty years. Although the Music Hall was pretty full, it is cause for regret that every available place was not occupied when an opportunity was given to enjoy such an artistic feast. Chopin's A flat Polonaise and Haydn's Andante with Variations in F were the pieces which call for highest praise.

Miss Fanny Davies followed the great pianist in the Music Hall. Too close a proximity of dates doubtless interfered with the numbers of her audience, but she pleased her old friends (especially in a Chopin Nocturne and a Liszt Study) and made many new ones. Her appearance in Dundee, on the 7th ult., was even more successful.

The efforts to lead Edinburgh taste into the paths of Ballad Concerts—so conspicuously a failure last season—have been resumed with redoubled energy. A very strong company failed to attract a good audience on the 8th ult. Madame de Pachmann's playing was the most pleasing feature of the programme. M. Naché took a noble revenge for an encore by playing Bach's Chaconne, to the amazement of his audience. He would have been a brave man even had he announced it in the programme at such a Concert. Madame Antoinette Sterling was received with acclamations and won a hearty encore. Mr. Plunket Greene also shared in the goodwill of the house. The same company rendered the same programme in the Kinnaird Hall, Dundee.

A crowded and enthusiastic house assembled to bid Mr. Sims Reeves a final farewell. There was a real touch of pathos in the veteran artist singing the words which so affected the composer when "Total eclipse" brought tears to his sightless eyes. The last sounds we heard from Sims Reeves were those of "Tom Bowling" and the "Waterman." The brilliant singing of Miss Amy Sherwin won all ears and hearts. Miss Tomlinson made a very favourable impression, and Mr. Powell succeeded in bearing up even against the disadvantage of a severe cold.

The Edinburgh Quartet opened what promises to be a good financial year with a very shaky performance of a Schumann Quartet. The Haydn in B flat (Op. 76), which followed, was much better given, and for chronological as well as other reasons should have had the first place. The performers rose to their best form when Mr. Dace's splendid rendering of the pianoforte part of Raff's Quintet seemed to infuse new life into them, and the whole was a delightful performance of a somewhat diffuse work.

Herr Heckmann (on the 14th ult.) proved to be the only one left of the once famous Heckmann Quartet; and the changes are distinctly for the worse, except in the case of the second violinist—Herr Basserman—who is a great acquisition. The rendering of the Handel Sonata for two violins was a great treat. The first movement of Beethoven's Quartet in E flat was well played, but the performance of the other numbers calls for no remark. Mr. A. B. Bach showed his fine voice and dramatic style to advantage in "Edward," a ballad by his favourite, Loewe. A halting memory interfered with the due effect of a Handel song, and the so-called "Champagne" song ("Don Giovanni") was poured out in a way which suggested a sudden drawing of the cork and holding the bottle upside down.

Señor Sarasate won a great success on the 17th ult. by his rendering of Mendelssohn's Concerto, and was awarded a triple recall. He was assisted by Madame Berthe Marx, whose solo playing was well received.

Dr. Barrett opened the fourth Session of the Edinburgh Society of Musicians on the 1st ult. by a most attractive Lecture on the "Part-Music of England." A large and appreciative audience testified to their enjoyment by frequent applause. The illustrations were rendered by Mr. Moonie's Male Voice Choir, with a success which (considering the short time available for rehearsal) spoke well for its discipline and capabilities.

Mr. Franklin Petersen delivered a Lecture on the 18th ult., at the Philosophical Institution, on the "Meister-singer," before a large audience. He deplored the state of musical taste which awarded success to burlesques like "Falka" or "Faust up to Date," and denied it to legitimate opera. The pianoforte illustrations were played by Miss Lichtenstein and the lecturer.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

SOONER, perhaps, than most folks expected, Nemesis has followed the track of one or two recent Concert arrangements hereabouts. Musical-purveying may, like everything else, be overdone; and, as already noted in THE MUSICAL

Four Christmas Carols

December 1, 1890.

WRITTEN BY W. CHATTERTON DIX

AND SET TO MUSIC BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.); also in New York

No. 1.

O Babe! in manger lying.

J. BARNBY.

Tenderly. $\text{♩} = 112.$ *cres.* *mp*

1. O Babe! in man - ger ly - ing, O Child most fair to see, The first-fruits of the

mp *cres.* *mp*

Gen - tiles, By Star were led to Thee; We now with joy - ful wor - ship Do

f

p *a little slower.* *cres.*

haste to Beth'hem town, To greet Thee with Thy Mo - ther, to greet Thee with Thy

p *cres.*

f *rall.*

Mo - ther, to greet Thee with Thy Mo - ther, And hum - bly there fall down.

2 Full sweet the merry chanting
The angel-choirs do make,
With such for marching music
Who would not travel take?
Though wind be sharp and piercing,
And snow lie deep to-night,
Much cheer and good awaits us,
And love shall warm us quite.

3 A goodly band we gather
And some are sick and sad,
While others are right merry,
And sing, they be so glad:
But this dear Child, all sorrow
Will kindly take away,
And crown the joyful-hearted
With bliss that lasts for aye.

4 The Star o'erhead burns brightly,
And we go on apace;
And presently, are spying
A mean and shameful place.
There come, we make low knocking,
The Shepherds ope the door,
And straightway Christ our Saviour
We worship and implore.

5 Sweet Babe! most condescending,
O by Thy spotless Birth,
Let Light arise in darkness,
And Peace come to the earth;
Rest for the heavy-laden,
And Joy for those that weep,
In Bethlehem of Jewry
Our God doth always keep.

W. CHATTERTON DIX

These four Carols can be sung as a complete set, and may be connected (or not) by a few bars of symphony at the pleasure of the accompanist.

The Musical Times, No. 574.

No. 2. The Virgin is hushing her Baby to rest.

CRADLE SONG.

J. BARNEY.

Smooth, and in moderate time. ♩ = 100.

1. The Vir - gin is . . hush - ing her Ba - by to
rest, With "Lul - la - by, lul - la - by, beau - ti - ful
Child!" She press - es her won - der - ful Son to her
breast, . . Right glad . . then now . . . is . . she!

2.

The Babe she is nursing is come down to save,
"O lullaby, lullaby, beautiful Child!"
Poor sinners from darkness and power of the grave;
Right glad then now is she!

3.

See, Jesus looks up in His Mother's kind face,
"O lullaby, lullaby, beautiful Child!"
He smiles on that Mother, the Maid full of Grace,
Right glad then now is she!

W. CHATTERTON DIX.

No. 3.

What Child is this?

J. BARNBY.

Fast, $\text{♩} = 69$.

1. What Child is this Who, laid to rest, On Ma-ry's lap is sleep - ing, Whom
 An - gels greet with an - thems sweet, While shep - herds, shep - herds watch are keep -
 ing? This, this is Christ the King . . Whom shep - herds guard, and
 An - gels sing, Haste, haste to bring Him laud, The Babe, the Son of Ma - ry.

2.

Why lies He in such mean estate,
 Where ox and ass are feeding?
 Good Christian, fear, for sinners here
 The silent Word is pleading:
 Nails, spear shall pierce Him through,
 The Cross be borne for me and you;
 Hail, hail the Word made Flesh,
 The Babe, the Son of Mary.

3.

So bring Him incense, gold, and myrrh,
 Come, peasant king, to own Him:
 The King of kings salvation brings,
 Let loving hearts enthrone Him.
 Raise, raise the song on high,
 The Virgin sings her lullaby:
 Joy, joy, for Christ is born,
 The Babe, the Son of Mary.

W. CHATTERTON DIX.

The words "silent" and "loving" in the fourth lines of verses 2 and 3 will be repeated by all the parts except the Trebles.

CHRISTMAS CAROLS (New and Old), by the Rev. H. R. BRAMLEY and Sir JOHN STAINER.
 Three Series, 1s. each.

No. 4.

Darkness fell on the weary earth.

J. BARNDY.

Not too fast. ♩. = 63.

p

1. Dark - ness fell on the wea - ry earth, Gloom the na - tions shroud - ed ;

pp *f*

Watchers long'd for the won-drous Birth, Hope with fear was cloud - ed ; Sud-den-ly burst the

dim. *cres.*

Light of Light ! O fair - est Star that gem'd the height, Leading on to where Je - sus lay,

rit. *Brisk. ♩. = 63.*

Mar-vel-lous Child the Spring of Day ! An - gels sing, we with them Do

p *f*

greet Thee, Babe of Beth - le - hem, Hail ! all hail ! . . . Hail ! all hail !

2 Sorrow fills the hearts that would hold
Him the Wise Men sought for ;
Israel's love is faint and cold—
Love He sighed and wrought for ;
Mightily aid us on our road,
Pure Source of Light, to Light's abode,
Palace of Peace, where, undefiled,
Beautiful Mary soothes her Child.
Angels sing, we with them !
Do greet Thee, Babe of Bethlehem,
Hail ! all hail !

3 Treasures poor are those that we bring,
Yet, kind Child, receive them,
Kneeling low, because Thou art King,
At Thy feet we leave them.
Glittering crowns Thou hast in store
For all who meekly Thee adore ;
Bountiful Lord, oh give me one,
Earth's weary journey past and done.
Angels sing, we with them
Would cry in dear Jerusalem,
Hail ! all hail !

W. CHATTERTON DIX.

TIMES, Glasgow amateurs will have enough and to spare of even good things before the season is over. Too much, it is to be feared, has been undertaken, as it is difficult to realise that Glasgow is not yet ripe for a series of eleven Chamber Concerts—three by the Choral Union and eight under the auspices of the "Quartet." It cannot, however, be doubted that the aims of Mr. Sons's party are high, that the programmes are drawn up on admirable lines, and that the performances are often extremely engaging.

On the 11th ult. the programme included Mozart's Quintet in G minor and Beethoven's C major Quintet (Op. 29). Symptoms of inadequate rehearsals were more than once apparent, but, on the whole, amateurs were encouraged by the prospects of better things in store. Mr. Paderewski "came, saw, and conquered" on the evening of the 6th ult. The programme comprised Beethoven's F minor Sonata (Op. 57), Schumann's "Carnaval," and familiar examples of Chopin, Haydn, and Liszt. It need hardly be said that before the evening's work was gone through Mr. Paderewski's special style won him many new friends.

The second Concert for the season of the Glasgow Choral Union took place in St. Andrew's Hall on the 18th ult., when Madame Berthe Marx and Mr. Sarasate once more found high favour with their local admirers and with a programme which contained Schubert's Fantaisie for violin and pianoforte (Op. 159), Raff's characteristic "La Fée d'Amour," and Ernst's "Otello" Fantaisie. The Spanish artist and his fair coadjutor had somewhat formidable opposition to face in another quarter of the city—to wit, the Theatre Royal, where the Carl Rosa Company played Gounod's "Romeo and Juliet" for the second time during what must be described as a phenomenally successful visit. Messrs. Howard and Wyndham's fine house having been crowded nightly. Let it in all justice be recorded that the old operas once again held sway. The work just named, as also the "Bohemian Girl," was performed three times; "Traviata," "The Daughter of the Regiment," and "Faust" were each given twice, and thereby hangs a tale the import of which can be thought out at leisure. November is invariably identified with operatic matters on the shores of the Clyde, therefore the visit of Sir Charles Hallé and his Manchester orchestra clashed with that of the Carl Rosa Opera Company. A couple of Concerts were given by the veteran Conductor on the 21st and 22nd ult., when the bill of fare was distinctly good. It included, for example, Beethoven's "Eroica" Symphony, the "Anacreon," "Euryanthe," "Leonora" (No. 3), and "Tannhäuser" Overtures; songs by Miss Liza Lehmann, a violin solo for Mr. Willy Hess, and "The Emperor" Concerto by Sir Charles himself. There was not by any means a large demand for tickets—yet another suggestive protest against crowding things together unduly.

MUSIC IN LEEDS AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MR. SARASATE and Madame Berthe Marx (pianoforte) gave a Recital in the Leeds Town Hall, on the 14th ult., when the reserved seats were half empty. However, the "musical half" of the hall was well filled, and enthusiasm was rife.

The first Leeds Subscription Concert (tenth season) was given on the 19th ult. Sir Charles Hallé's band opened the programme with an extremely delicate interpretation of Bennett's delightful "Wood Nymphs" Overture, and afterwards shone to equal advantage in Schubert's Symphony in B minor, Sullivan's "Tempest" music, and Wagner's "Flying Dutchman" Overture. Mr. Willy Hess earned fresh laurels in Beethoven's Violin Concerto, he employing Herr Joachim's cadenzas. Miss Sarah Berry was the vocalist, and she confirmed the good impression produced by her *début* here last season, being heartily recalled after each of her three songs.

The first meeting of the Leeds Symphony Society was held on the 21st ult. This Society has been formed with the laudable object of "affording to amateurs residing in Leeds and the neighbourhood an opportunity of studying the orchestral works of classical composers." We wish the new venture all the support and success it deserves.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE second Concert of the Philharmonic Society took place on October 28, and afforded an opportunity for the hearing of Raff's "Winter" Symphony, a work which vies in interest with the more popular "Lenore" and "Im Walde." The vocalist was Miss Macintyre, and the solo instrumentalist Lady Hallé, who gave an ideal reading of Spohr's "Dramatic" Concerto. On the 11th ult. Handel's "Theodora" was revived, this Oratorio having been last given here by the once famous choir conducted by Mr. James Sanders, about fifteen years ago. The choruses were well sung and, with the parts added by Dr. Hiller, there was considerable scope for the orchestra; but the entire work failed to create any great impression. The principals were Miss Anna Williams, Miss Hilda Wilson, Madame Hope-Glenn, Mr. Iver McKay, and Mr. Bantock Pierpoint. Sir Charles Hallé conducted, as usual.

The third and fourth Concerts of Mr. Argent's orchestral series took place on the afternoons of the 8th and 22nd ult. At the first Mr. Harold Bauer created a marked impression by his performances on the violin and pianoforte, and on the latter date Mr. Theodore Lawson, an admirable violinist, gave Spohr's A minor Concerto with excellent effect. The Symphonies played were Mozart's "Jupiter" and Beethoven's No. 1.

Our distinguished visitors of late have been Madame Patti, Madame Essipoff, and Madame Valleria; Messrs. Paderewski, Sarasate, and Sims Reeves. Each of these have given special Concerts, and the present season is, in fact, one of the most busy that have been noted for some time past. The first of the Birkenhead Subscription Concerts have been given, the Heckmann Quartet being the chief performers. The opening *Matinée*, by the Schiever Quartet, occurred on the 22nd ult.; and that large and unique amateur institution, the Liverpool Orchestral Society (lately called the People's Orchestra), have given a Concert at the City Hall and another for the Sunday Society at Birkenhead.

On the 22nd ult. the Bartholomew translation of the "Antigone" of Sophocles was read by Mr. A. E. Isaac, and Mendelssohn's music to the tragedy was sung by a select choir at the regular monthly meeting of the Liverpool Musical Club.

Mr. H. Stammers has been on duty at the organ at St. George's Hall, but the performances are now likely to be interrupted by the Assizes. The next tenant of the console will, it is expected, be the regular Corporation Organist, Mr. W. T. Best.

A civic welcome may be expected by those who attend the annual Conference of the National Society of Professional Musicians here in January next.

On the 18th ult. Sir Charles Hallé brought his complete orchestra to Liverpool and gave a superb performance of Schubert's great C Symphony, Wagner's "Ride of the Valkyries," and other pieces well suited to the scope of his hundred players. Unfortunately, the audience was not as numerous as the merits of the Concert deserved.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

"JUDAS MACCABEUS," so frequently given here in olden time, did not draw a crowded house on the 6th ult., nor was the performance very great. Among the soloists Mr. Lloyd shone pre-eminently, with increased power of voice, breadth of phrasing, and purity of enunciation. The music for the second soprano did not suit Miss Hilda Wilson's range, and occasionally appeared to try her painfully. A very capable Manchester artist (Miss Ada Lee) was hurriedly called in to assist in the duets, and proved how thoroughly she may be depended upon. She is re-engaged for the "Elijah." Mr. Fogg, at the organ, rendered great service, and was most discreet in his selection of tone wherewith to back the obligato accompaniments and support the voices.

The following Thursday Mr. Sarasate attracted an immense crowd at Halle's Concerts to hear Dr. Mackenzie's "Pibroch," with its charming pathos, its exquisite colouring, and its thorough adaptation to the instrument. The

executive skill of the favourite violinist was also exhibited in Ernst's "Otello" Fantasia. The orchestral portion of the programme was substantially repeated in London the following evening, and therefore it needs to be recorded only that the close of Schubert's great Symphony in C was greeted with prolonged applause, which testified to the complete absorption of the audience during its progress and to a real delight in its excellent interpretation. Madame Tavery has not the power and varied style requisite for Weber's trying scena from "Oberon," with which, indeed, few sopranos have ever been able successfully to cope. At the Concert on the 20th ult., Beethoven's Seventh Symphony received the legitimate homage of band and audience, the performance being admirable and the appreciation complete. Sir Charles made his first appearance this season as a soloist in Dvorák's long and somewhat wearisome Concerto in G minor, with fire undimmed and with the old delicacy of touch. Goldmark's Overture "Spring" was given for the first time, and, although it should have had more rehearsal, especially for the wood-wind, exhibited not only that piquancy of orchestration to which he has accustomed us, but a constructive power and a fertility of resource in working out his material for which we scarcely looked. Miss Lucille Hill was the vocalist.

It is to be feared that the Gentlemen's Concerts—notwithstanding every effort to popularise the "oldest of our musical institutions"—are not likely to regain the favour shown to them in the old exclusive days, for even the "Italian" Symphony and Mr. Paderewski's wonderful pianoforte playing failed to allure. The Concert Hall is not adapted for orchestral performances, that is the real truth, and every attempt to establish therein the chamber music and recitals for which it is so capably suited ends in serious loss. It is difficult to see in what way the building may be utilised now that Sir Charles Hallé's afternoon interpretations of pianoforte music have lost the power of attraction which so long placed them in the fore-front of the inducements offered to the subscribers. It is well, however, that in their waning lustre the Gentlemen's Concerts should afford opportunities long denied to our local talent; and it was pleasant to be able to welcome at the Concert Hall our young contralto, Miss Alice Walker, who, both on account of her own attainments and the long and sincere respect in which her late father was held, amply deserves encouragement.

After Mr. Grossmith's entertainment Mr. de Jong's regular Concerts commenced on the 8th ult., with not only a strong party of vocalists, including Madame Valleria, Miss Louise Bourne (the "new contralto," with a somewhat unsympathetic voice), Signor Foli, and Mr. Alfred Jordan, but the admirable violin playing of Mr. Wolff, the unsurpassed flute playing of the Concert-giver, and the great executive facility in pianoforte playing of Madame Essipoff. Perhaps to the musicians present nothing in the whole entertainment was more interesting than the manner in which Mr. Sieveking accompanied during the entire evening.

At the Concert on the 22nd ult. the band was most welcome in the "Der Freischütz" Overture and some smaller pieces; and, between some songs by Madame Hope-Glenn and Miss Gomez, the latest phenomenon dragged out of the nursery—Max Hambourg, of the mature age of ten years—played the opening *Allegro* of Beethoven's first Concerto and Mendelssohn's Rondo Capriccioso, with great clearness and all the courage of a lad.

On Saturday evenings Mr. Barrett's monster Concerts, at the huge St. James's Hall, continue to attract. Mr. Paderewski, with a host of singers, appeared on the 15th ult., and succeeded in astonishing his listeners and watchers by his immense command of the keyboard.

At last the regret I have repeatedly expressed at the persistence with which our undertakers of popular Concerts interfere with each other's success by crowding together on the same evening all their efforts, has stimulated Mr. G. V. Lane to endeavour to establish a series of Wednesday evening performances. To a large and increasing extent retail business is now suspended here early on Wednesday afternoon, so that the advisability of offering some agreeable recreation to those thus set free is evident; and Mr. Lane has commenced well. On the 19th ult. the Free

Trade Hall was closely packed; the orchestra was filled by the Philharmonic Choir (quite capable of rendering simple part-songs and light choruses, which made a very bright and welcome relief); and an efficient staff of vocalists varied the programme in a manner evidently satisfactory to the immense gathering.

Mr. Bauer Keller, the most persevering and hopeful of all those who have endeavoured to spread a taste for chamber music, gave an admirable programme on the 24th ult. in the Memorial Hall. The first performance in Manchester of Gade's String Quartet (Op. 63) and Dvorák's Pianoforte Quartet (Op. 87) was all that could be desired, and fully worthy of being included in the scheme of the Gentlemen's Concerts, instead of being left as the private, and ill-remunerated, speculation of the artists themselves.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Nottingham Philharmonic Choir gave its first Concert on the 6th ult. On this occasion the Choir gave a fine performance of the Motet "Be not afraid" (J. S. Bach), in addition to Palestrina's madrigal "When flow'ry meadows," and Pearsall's "Allan-a-Dale." Gade's part-song "The water lily" and Smart's "Stars of the summer night," with Dr. Hiles's dramatic glee "The Wreck of the Hesperus," were also in the programme. Miss Gomez was the vocalist. Mr. Harold Henry contributed Mackenzie's "Benedictus" and other violin solos in finished style. Mr. John Cullen was the accompanist.

The Sacred Harmonic Society, in obedience to a strongly felt desire, repeated the recital of Gounod's "Faust" on the 18th ult. The principals were Madame Fanny Moody, Miss Edith Marriott, Miss Honeybone, Mr. Edward Lloyd, Mr. Arthur Oswald, Mr. Waring, and Mr. Charles Manners. Principals, band, and chorus deserve unqualified praise. Mr. Adcock, the Conductor, did much to render the performance good in every detail.

On the 20th ult. M. Paderewski, M. Ysaÿe, and M. Gerardy paid a visit here.

The Tonic Sol-fa Choral Society gave its first Concert of the season on the 22nd ult., on this occasion offering a well selected programme of old favourite part-songs.

Another recital of Gounod's "Faust," and another crowded audience! On the 19th ult. the Derby Choral Union gave a fine performance of this work, under the direction of its able conductor, Mr. C. Hancock. The chorus was excellent, and the band was good, a vast improvement on former occasions. The cast of principals was: Miss Ella Russell as *Margarita*, Mr. Piercy as *Faust*, Mr. Pope as *Mephistopheles*, and Mr. Arthur Oswald as *Valentine*, with Miss Honeybone and Miss Dorothy Foster in the rôles of *Martha* and *Siebel*. There must naturally be some reaction from the prevailing "rage" amongst provincial Choral Societies for giving recitals of this deservedly popular work to the partial exclusion of their ordinary task of producing oratorios and cantatas.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE musical season is now in full swing, and Concerts of every class and of varying importance follow close upon each other. The exceptional prosperity in the trades of the town and district favourably affects local musical enterprises, most of the Concerts given during the current season being largely attended.

On the 4th ult. the Sheffield Choral Union gave a Concert performance of Verdi's Opera "Ernani," in the Albert Hall, under the direction of Mr. S. Suckley. Wallace's Operas "Lurline" and "Maritana" had previously been given by this Society in a similar manner, and the committee, in announcing these works, are evidently consulting the wishes of the subscribers, by whom the Society is mainly supported.

The Uppertorpe Musical Society, one of the most hard-working and deserving of our local musical organisations, gave a Concert on the 14th ult. in the Music Hall, Surrey Street. The first part of the evening was occupied with a performance of Mr. F. H. Cowen's "Rose Maiden." The

chorus gave evidence of careful training, and their pleasing and accurate singing reflected high credit on Mr. J. Beaumont, who conducted. Mr. J. Peck led the band. The solo portions were sung by a quartet of local vocalists.

At the Albert Hall, on the 15th ult., an overflowing audience rewarded Mr. William Brown's enterprise in re-introducing the Belgian organist, Mr. Auguste Wiegand. Mr. Wiegand played admirably. A Fantasia on "Faust," by Gounod, was finely given; a Romance, by Grison, was a beautiful example of *cantabile* playing and registering, and the same remark will apply to Lacombe's "Etude de Concert," a piece having an exquisitely melodious theme. Mr. Wiegand's treatment of Bach's Toccata and Fugue (No. 4) was, to say the least, exceedingly brilliant and masterly, the difficulties of the work being as naught to the accomplished performer. Two movements from Beethoven's Sonata (No. 12) were greatly appreciated, and Mr. Wiegand's concluding solo—an arrangement of his own, somewhat on the lines of Neukomm's celebrated Fantasia, and also introducing "a storm"—was loudly applauded. Miss Jessie Moxon and Miss Millicent Clark gained the approval of their audience. Mr. C. W. Latham was the accompanist, with satisfactory results.

On the 17th ult. Sir Charles Hallé, with fifty of his Manchester orchestra, visited the town and gave a successful Concert in the Albert Hall. A crowded audience greeted the popular Conductor and pianist with enthusiasm, and the performances of the band were worthy of its high reputation. Mendelssohn's "Scotch" Symphony and pieces by Mozart, Wagner, and Svendsen were performed; and Sir Charles Hallé played Weber's "Concertstück" and Mendelssohn's "Capriccio Brillante." Miss Marian Mackenzie was the vocalist.

During the earlier part of the month Mr. J. W. Turner's English Opera Company appeared at the Alexandra Theatre in a repertory of standard works. An interesting performance of Macfarren's "Robin Hood" was given during the visit, Mr. Turner appearing in the titular character.

The Organ Recitals given on alternate Sunday evenings by Mr. Edwin H. Lemare, at the Parish Church, are very popular. During the past month Mr. Lemare has played Sonata in D minor (Guilmant), Sonata, No. 3 (Mendelssohn), his own Concert Fantasia in F, and Widor's Symphonies, Nos. 5 and 7—the last three being heard in Sheffield for the first time. Mr. Lemare is also giving weekly Recitals in the Mechanics' Hall, Nottingham.

The Heiley Harmonic Society gave an admirable performance of A. R. Gaul's "Holy City" on the 19th ult., under the direction of Mr. W. Chapman. The Society, which has been the means of introducing several new works to the town, has recovered from temporary difficulties, and promises to maintain its reputation for effort and enterprise.

On the 27th ult. a Ballad Concert was given in the Albert Hall, at which Madame Scalchi, Mr. Orlando Harley, and others appeared.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14, 1890.

THOUGH the musical season has fairly started in all larger cities of the United States, no performances of choral works worthy of report have yet taken place here. The larger number of choral societies are at work preparing the usual Christmas performance of "The Messiah." The Oratorio Society of this city will open the season in a few days with a performance of the "Creation," and probably Brahms's "Fest und Gedenksprüche," composed for unaccompanied eight-part chorus.

The Church Choral Society of this city, whose object is the presentation of the works of the great composers of sacred music in some of the larger churches, has announced for its first service, to take place at St. Thomas's Church on December 18, Bach's "God's time is the best," Schumann's "Advent Hymn," and Saint-Saëns's "The Heavens declare" (for the first time in New York). The Society has a chorus of about one hundred of the best church singers of this city, and employs renowned soloists and a large

orchestra. Mr. Richard Henry Warrow, Choirmaster of St. Bartholomew and All Souls' Churches, is Conductor.

Another new Choral Society has sprung up. It is called "The American Composers' Choral Association," and announces as its aim the performance of American compositions. The programme of the first Concert is of a miscellaneous character, small works of eight more or less well-known American composers having found place in it. For their second Concert the Society announces Dudley Buck's "Light of Asia," for the first time in New York. This interesting cantata of America's foremost composer is gradually winning its way into the front rank of modern choral works. At present four societies, besides the above-mentioned, have announced it for performance during the coming season, while others contemplate doing so.

Orchestral Concerts are announced in the usual enormous quantities, with New York in the lead, closely followed by Boston. Mr. Arthur Nikisch and his fine Boston Symphony Orchestra have already paid us a visit. They gave their first New York Concert of the season at the Chickering Hall on the 11th ult., when Weber's Overture to "Oberon," Wagner's "Faust" Overture, and Beethoven's "Eroica" were beautifully performed. Mr. Thomas's Sunday Evening Lyceum Concerts have also been re-started and are deservedly popular. The Philharmonic Society, also under the conductorship of Mr. Theodore Thomas, will give the first Concert of the season on Saturday; the programme includes Moszkowski's new Suite (No. 2), Schumann's D minor Symphony, and Beethoven's E flat Pianoforte Concerto, the latter being played by the well-known pianist Franz Rummel, who has recently returned to this country. It is a matter of great regret among the music lovers of our metropolis that Mr. Theodore Thomas has decided to leave New York after this season. He will form a permanent orchestra in Chicago. Fifty thousand dollars have been guaranteed to Mr. Thomas as a financial basis to his undertaking.

The programme of the Concert of English compositions mentioned in our last letter has been announced by Mr. Wiske. It is as follows: (1) W. V. Wallace, Overture "Maritana"; (2) Sir Julius Benedict, Gavotte for Orchestra, Contralto Air from "St. Peter"; (3) MacCunn, Overture "The Land of the Mountain and the Flood"; (4) Mackenzie, "Pibroch," for violin; (5) Goring Thomas, Ballet Music; (6) Sullivan, "In Memoriam" Overture; (7) Cowen, "Welsh" Symphony, two movements; (8) Old English Ballads, sung by Mr. W. Courtney; (9) Godfrey, "Mabel" Waltz; (10) Oliver King, Overture "Among the Pines"; (11) Song by Molloy, sung by Mrs. Baron-Anderson; (12) Barnby, Bridal March from "Rebekah."

COMMUNICATIONS for the January number of THE MUSICAL TIMES should reach the Office not later than December 20, as, in consequence of the Christmas Holidays, it will be necessary to go to Press considerably earlier than usual.

A CONCERT was given by Miss Edith Higgs at the Princes' Hall, on the 4th ult., when an interesting miscellaneous programme was presented. The Concert-giver sang Tosti's "La Serenata" and "By the fountain" (Stephen Adams), the former receiving a hearty encore. Miss Higgs was assisted by Miss Kate Flinn, Miss Fusselle, Miss Eleanor Rees, Mr. Henry Ward, Mr. Edwin Houghton, and Mr. Gilbert Thorne. Mr. Houghton, especially, displayed remarkable charm of voice and style. Mr. Bernhard Carodus played two violin solos with admirable effect, being encored in the second (Wieniawski's Legende). Variety was also given to the Concert by the recitations by Mr. Charles Fry, the second piece being encored; but the solos on the copophone, by Professor Sawyer, although very clever, were distinctly out of place. The Concert was under the management of Mr. Gilbert Thorne, who also displayed in his songs a good baritone voice of pleasing quality. Miss Bessie Waugh accompanied with her usual skill and refinement.

MR. CHARLES E. TINNEY, of St. Paul's Cathedral, gave an excellent Concert at the Streatham Town Hall, on the 21st ult., assisted by three of his pupils from America—Miss Viola Winchester, of Portland, Maine; Miss Helen Nolan,

of Boston; Miss Ethel Newcomb, of Nova Scotia—Mr. Edward Lloyd, and Mr. Arthur Oswald as chief vocalists. The young ladies displayed excellent voices, most carefully trained, and their singing was influenced by judiciously directed artistic taste. Miss Winchester's reading of Rossini's "Bel Raggio" was especially admired. Mr. Lloyd made his usual success in his songs. The fine voice and singing of Mr. Oswald were highly appreciated, and Mr. Tinney's contributions showed him to be the possessor of a fine voice and well ordered style. Some interesting part-music was sung by a male voice choir under the direction of Mr. Charles Stevens, who, with Messrs. Richardson and Wilton, lent valuable vocal aid. Messrs. C. S. Macpherson and Herbert Lake were the accompanists.

The Chicago Apollo Musical Club, of which Mr. Philo A. Otis is President, has issued its prospectus for the season which is in no way deficient in the strong interest of former years. At the four Concerts Handel's "Messiah," Massenet's "Eve," Max Bruch's "Frithjof" (for men's voices), Verdi's "Requiem," and a Ballad Concert will be given. Mr. W. L. Tomlins is the Musical Director and Mr. Clarence Eddy, the Organist. The first Concert will be given on the 26th inst. The management propose to renew the experiment tried last year and to repeat each of the Concerts to audiences of wageworkers on the evening following the Subscription Concerts. They believe that the repetition Concerts are, as stated in the courteous address presented to the Club by the employés of the Illinois Central Railway Car Shops, "a movement for musical and ethical culture which has benefitted and ennobled all who have participated."

On the 17th ult. the Messrs. Schrattenholz gave the first of their series of Chamber Music Concerts at St. John's Hall, Forest Hill. The Concert opened with Beethoven's C minor String Quartet, played by Messrs. M. Jacoby, C. Jacoby, E. Schrattenholz, and Leo Schrattenholz. Mr. M. Schrattenholz played a Suite for pianoforte by Hiller, in masterly style, the *Courante* especially being well interpreted. In the Prelude and Fugue in C minor, for violoncello (unaccompanied), Mr. Leo Schrattenholz did full justice to a very difficult composition. Mr. M. Jacoby, who led the quartet, proved himself an accomplished violinist in the Barcarolle by Spohr and the Bolero by Moszkowski, playing as an encore a graceful Mazurka by Wieniawski. Miss Kathleen Grant was the vocalist. The Concert was brought to a close with a performance of Schumann's Pianoforte Quintet.

The choir of St. John the Divine, Kennington, gave an Invitation Concert to the congregation on the 19th ult. The first part consisted of Spohr's "God, Thou art great," and Stainer's "Daughter of Jairus." The choruses were sung with precision and expression. The solo portions were carefully given by Masters Cousins and Taylor, and Messrs. James, Schmidt, and W. Hennings. The second part consisted of glees and part-songs, with solos. Webbe's "When winds breathe soft" and Dr. Bridge's new part-song "John Barleycorn" were the special features. Mr. W. H. Hennings sang Mattei's "Oh! hear the wild winds blow," and Mr. A. Thorn gave a song of Benedict's. Mr. C. H. Kempling accompanied the works and songs, and played a "Rigaudon" of Grieg's and Handel's "Harmonious Blacksmith." Mr. R. J. Hennings, Choirmaster of St. John's, conducted.

The Messrs. Hann commenced a fifth series of their interesting Chamber Concerts at the Brixton Hall on October 28. The performances are noteworthy as being carried out, as to the instrumental works, by six members of the same family. The first Concert included Schubert's Quartet in A minor (Op. 29), Beethoven's Trio in B flat (Op. 97), Mendelssohn's Variations Concertante for pianoforte and violoncello (Op. 17), and violin solos. At the second Concert, on the 18th ult., the principal pieces were Haydn's Quartet in G (Op. 77), Schumann's in E flat (Op. 47), and Mendelssohn's fragments of a Quartet (Op. 81). The last performance of the present series is announced for the 9th inst., Mr. Lloyd being specially engaged as the vocalist.

A VERY good performance was given of Sir Arthur Sullivan's "Golden Legend," on the 12th ult., by the South

London Choral Association, at the South London Institute of Music, Camberwell. The choruses were well sung, with precise attack and careful observance of the marks of expression. The orchestra on the whole did its work well, under the careful leadership of Mr. T. E. Gatehouse, and the entire performance reflected the greatest credit upon Mr. L. C. Venables, the Conductor. The soloists were Miss Zippora Monteith, Madame Annie Williams, Mr. Harper Kearton, and Mr. Bridson, all of whom gave the greatest satisfaction; but special mention should be made of the beautiful voice and singing of Miss Monteith. The large audience received the work with every expression of delight.

THE Concert given by the Shinner Quartet, consisting of Misses Emily Shinner (Mrs. F. Liddell), Lucy H. Stone, Cecilia Yates, and Florence Hemmings, at the Princes' Hall, on October 30, showed that these young ladies have greatly improved. The performance of Mozart's Quintet, No. 6, was remarkable for refinement and excellence of *ensemble*, and a still greater test, from which they issued almost scathless, was afforded by Dvorák's splendid Quintet in A (Op. 81), in which Miss Fanny Davies was wholly acceptable in the pianoforte part. Brahms's Sonata in D minor for pianoforte and violin (Op. 108) was played with breadth and expression, and all the minor pieces received full justice. Miss Fillinger rendered her songs artistically, and the Concert was a complete success.

A SPECIAL novelty in Christmas cards has been provided by the firm of Thorburn, Bain and Co., in the shape of verses appropriate to the season, written by Gertrude Haraden, and set to music by her sister, Ethel Haraden. There are four of these graceful little tributes, severally called "Christmas Time," "A Christmas Song," "Christmas Greeting," and "Christmas Wishes." The cards are daintily printed as a four-leaved booklet tied with ribbon, and they can be supplied with a general address or may be obtained printed with the names and addresses of the senders, so as to fit in with the custom of despatching a large number of copies of the same card to a circle of friends.

MASTER VAN DEN BERG, a young Belgian pianist, who has played in the principal Continental cities with great success, made his first appearance in England on October 27, when he gave a Pianoforte Recital at the Princes' Hall. His programme included the Rondo Capriccioso of Mendelssohn, in which piece he was heard at his best. His method of playing is refined and gives evidence of promise, which will be more prominent when he has the advantage of maturer years. At present his best and wisest course is to devote his time to study and not performance. By doing so he will be more competent to take a place among the army of pianoforte players than he is at present.

THE Musical Guild, now numbering nearly thirty ex-students and scholars of the Royal College of Music, gave the first of a fourth series of Chamber Concerts at the Kensington Town Hall, on the 11th ult. Very careful and conscientious performances were given of Beethoven's Quartet in F (Op. 59, No. 1) and Mendelssohn's fragments (Op. 81), by Messrs. Jasper Sutcliffe, Wallace Sutcliffe, Alfred Hobday, and W. H. Squire, and of Brahms's Sonata in G for pianoforte and violin (Op. 78). Miss Pattie Hughes and Miss Jeannie Rankin, who took part in the performance by invitation, sang some duets by Rubinstein and Mendelssohn very pleasantly.

MR. J. A. BIRCH gave a Musical Reception at Exeter Hall on the 6th ult. A number of part-songs were sung by the Temperance Choral Society and a body of singers called "Ye Olde Englishe Glee and Madrigal Companie." A double chorus, "Deliver me from mine enemies," by Henry Guy—conducted by the composer—was one of the features of the choral singing. Miss Bessie Webber, Messrs. F. Williams, H. Guy, F. Bevan, and W. P. Richards also contributed vocal solos. Miss Flora Klickmann was the accompanist, and Messrs. Guy and Birch the Conductors.

MR. JAN MULDER, the Dutch violoncellist, gave a Concert at the Steinyard Hall on October 28, when he delighted the audience by an excellent performance of a "Romance"

by Servais, and a Tarantella of his own composition. The Trio in C minor, for violin, violoncello, and pianoforte was neatly played by Mr. René Ortmans, the Concert-giver, and Mlle. Jeanne Douste. Mr. Ortmans also performed some violin solos (although they were not the pieces set down in the programme), and Mlle. Jeanne Douste played some pianoforte solos in her well-known style. The vocalists were Miss Carrie Curnow and Mr. T. W. Page.

On Wednesday, the 12th ult., a Concert was given in the Mechanics' Institute, Stratford New Town, under the management of Mr. Ames. Mr. Ames's singing class at the Mechanics' Institute is a very flourishing institution, and a professional orchestra, under the able leadership of Mr. Robert Batten, played some Overtures. Mr. J. Frank Proudman and Mr. T. J. Pace were the accompanists. Miss Keith Ashton, Miss M. L. Cole, Mr. Edward Mills, Mr. Charles Siebert, Mr. John Davis, Mr. F. Newton, Mr. J. Dawson, and Mr. H. Newton were the chief singers.

THE Putney Choral Society gave the first Concert of its fourth season at the Putney Assembly Rooms on the 11th ult., at which Alice Mary Smith's setting of "The Ode to the North-East Wind" and a miscellaneous selection were performed, under the direction of Mr. Harry Dancy. Vocal solos were contributed by Miss Edith Marriott and Mr. Maldwyn Humphreys, and Mr. Ernest Crope played Sarasate's "Zigeunerweisen" for violin, and joined Mr. Dancy in the *Andante con variazioni* from Beethoven's "Kreutzer" Sonata.

At the Concert given in the Royal Albert Hall on the 19th ult., Madame Adelina Patti took farewell of her English admirers before proceeding to Russia to fulfil her engagements to sing at twelve performances, for which she is to receive twelve thousand pounds. She was assisted by Miss Alice Hill, a young and promising vocalist from Birmingham, who has a bright future before her; Miss Alice Gomes, Mr. Novara, Mr. Sims Reeves, Miss Marian Eissler (solo violin), Miss Clara Eissler (solo harp), and the Chevalier Emil Bach (solo pianoforte). There was a full orchestra, ably conducted by Mr. Wilhelm Ganz.

UNDER the title of the "Musicians' Pocket Almanac and Engagement Diary for 1891," the Leipzig publisher, Alfred Doerfler, has issued a handy little work compiled from the best authorities by H. Brett. Every day is marked as the birth or death day of some musical personage in the general calendar, and there are mottoes at the foot of each page. There are blank spaces, three on a page, for the record of daily engagements, and the whole being in a handy form is likely to be useful.

AN excellent Concert was given by the Electro-Harmonic Society in the Banquet Room, St. James's Hall, on the 7th ult., under the direction of Messrs. Gatehouse and Arthur Thompson. The vocalists were Messrs. Branscombe, Ben. Grove, and Musgrove Tufnail (the last-named receiving a hearty encore for his spirited singing of the "Monarch of the storm"). The harp solos of Mr. G. T. Miles were received with great favour, and Mr. Charles Fry's recitations greatly diversified the programme.

THE first of the series of Organ Recitals at the Hampstead Conservatoire opened on the 1st ult., with a performance by Dr. A. L. Peace, of Glasgow, followed by another on the 3rd by the same artist, and on the 12th by Mr. J. Kendrick Pyne, of Manchester. Dr. Peace is well known to London amateurs, but Mr. Kendrick Pyne is too little known in the South. The programmes were very interesting; the vocalists were Miss Mildred Harwood, Mrs. Trust, and Miss Helen Meason.

THE Surbiton Choral Society, which is under the joint-conductorship of Mr. R. Sebastian Hart and Mr. Basil H. Philpott, gave a most successful performance of "Judas Maccabæus" on the 19th ult. The soloists were Miss Florence Monk, Madame Poole, Mr. Iver McKay, and Mr. Frank Ward. Mr. H. M. Higgs presided at the Mustel organ, and Mr. Rendle led the orchestra, which, with the chorus, numbered 170. Mr. R. Sebastian Hart conducted in a most able manner.

THE new organ, by Messrs. Bevington and Sons, in the Welsh Presbyterian Church, Charing Cross Road, was opened on the 7th ult., with a Recital by Mr. F. G. Edwards,

Organist and Choirmaster of St. John's Wood Presbyterian Church, who has also supervised the erection of the instrument. Miss Pattie Hughes and Mr. Lucas Williams were the vocalists, and the choir sang three anthems (one in Welsh) under the direction of Mr. William Davies.

A PERFORMANCE of Haydn's "Creation," followed by a miscellaneous selection, was given at Craven Hill Congregational Church, Craven Terrace, Lancaster Gate, on the 19th ult. The soloists were Madame Stanesby, Mr. C. M. J. Edwards, and Mr. Charles Constable. The choir, consisting of seventy voices, was conducted by Mr. F. W. Hidden, and Mr. Fred. Noakes (Organist of the Church) accompanied on the organ.

THE Westbourne Choral Society gave the third Concert in the New Church Room, Lock Chapel Grounds, Harrow Road, on Wednesday, the 19th ult. Weber's "Jubilee" Cantata (Harvest Cantata) and a miscellaneous selection formed the programme. The soloists were Miss Kate Cherry, Mrs. E. V. New, Mr. T. W. Turner, and Mr. T. H. Nye. The Conductor was Mr. C. M. Gibson; Mr. C. R. Willis was at the pianoforte.

MR. ALBERT VISETTI, professor of singing, has been presented, on the occasion of his marriage, by some of his pupils at the Guildhall School of Music, with a handsome pair of silver fruit stands, bearing a suitable inscription as well as the recipient's monogram, accompanied with an illuminated address.

THE Tottenham Musical Union, under the conductorship of Mr. Wilfrid Davies, gave a performance of Mendelssohn's "Hymn of Praise," with a miscellaneous selection, on the 13th ult. Miss Ada Loaring, Miss Laura Davies, and Mr. Miles Mole were the solo vocalists.

THE customary performance of Spohr's "Last Judgment," at St. Paul's Cathedral, will take place on the first Tuesday in Advent, at seven o'clock. The choir of the Cathedral will be accompanied by a small but complete band, under the direction of Dr. Martin, the Organist.

ON Sunday, the 16th ult., at the Church of St. Aloysius, Clarendon Square, Haydn's Mass in B flat was performed, with an augmented choir and full orchestra. Mr. Lutz led the orchestra, the Conductor was Mr. Michael Connelly, and Mr. Talbot Notcutt presided at the organ.

UNDER the special patronage of H.R.H. the Duchess of Teck, Mr. Burnham Horner's Cantata "Penelope" will be heard, for the first time, at Richmond, on the 16th inst. Madame Clara Samuël and Mr. Iver McKay will sing the solos.

REVIEWS.

Twenty Songs. Composed by Thomas Augustine Arne (1710-1778). Edited by Wm. Alex. Barrett.

Twenty Songs. Composed by Sir Henry Rowley Bishop (1786-1855). Edited by Wm. Alex. Barrett.

Twenty-one Songs. Composed by Charles Dibdin (1745-1814). Edited, and with pianoforte accompaniments, by Wm. Alex. Barrett.

Twelve Songs. Composed by Henry Purcell. Edited, and arranged with accompaniment for the pianoforte, by William H. Cummings.

[Novello, Ewer and Co.]

THE first three of these volumes form Nos. 1, 2, and 3 of "Albums of English Song," and contain some of the choicest extracts from the pure and melodious vocal music of the composers whose names they bear. A large number of the songs are so thoroughly English, both in words and music, that they have long been familiar in our homes as well as in our concert-rooms; and yet in passing through the contents of the books many will be surprised to find some charming specimens of what may truly be termed our national school which are comparatively unknown to amateur, and even professional, singers. The name of Thomas Augustine Arne will recall at once the popular "Rule, Britannia," but his songs composed for a revival of "As you like it"—"When daisies pied," "Under the greenwood tree," "Blow, blow, thou winter wind," &c.—as

well as those written for Garrick's revival of Shakespeare's plays, prove how sympathetically he could think in the spirit of the poet. The music for Milton's *Masque of "Comus,"* his opera of "*Artaxerxes*," two oratorios, and innumerable detached songs attest his powers of writing music in all styles; and, although several of his important works have not survived, many of the gems contained in them are still often sung. Volume 1 in the collection now before us, besides some of his best settings of Shakespeare's words, includes several of the universally favourite songs to the verses of other poets, such as "In infancy," "Thou soft flowing Avon," "The soldier tired"—once the test-piece of aspiring vocalists—"When forced from dear Hebe to go," &c.

The list of compositions by Sir Henry Rowley Bishop, in volume 2, forms an interesting record of works written at a time when English musical composition required the advent of such a genius to encourage bright hope in the future. Not only the melodious character of the works, but the science displayed, rendered them equally attractive to the musician and the general public; and we still linger over many of their beauties with unalloyed pleasure. Amongst the pieces contained in this volume, "Bid me discourse," "Home, sweet home," "The Pilgrim of Love," "Tell me, my heart," "The bloom is on the rye," "My heart and lute," "Tis when to sleep," &c., will be warmly welcomed as old friends; but there are many others that are certain to be hailed as newly discovered treasures, and we envy those who light upon them for the first time.

Volume 3 is devoted to the songs of Charles Dibdin, and this, in addition to being edited by Wm. Alex. Barrett—as are volumes 1 and 2—is also enriched by his carefully written accompaniments, the composer having but little scientific musical knowledge. No eulogy of the words or music of these compositions—especially of the sea songs—is here necessary, for most of them are not only well known, but constantly sung. It is said that Dibdin wrote the words and composed the music for more than a thousand songs, supplying also words for other composers. In this volume we find "Tom Bowling," "Then farewell, my trim built wherry," "While the lads of the village," "Poor Jack," "Tom Tough," "The jolly young waterman," and many others equally well known, with a few not so familiar, but thoroughly representative of the characteristics of the composer. The book is indeed a worthy memorial of a man who has truly and legitimately won the lasting sympathy of the English people.

The volume containing twelve songs by Henry Purcell has been most appropriately entrusted to the editorship of William H. Cummings, to whose indefatigable exertions in promoting a knowledge of the works of this composer musicians are so largely indebted. A brief selection from Purcell's songs can of course give but a faint idea of his genius, but the editor has wisely included such specimens as "The knotting song," "Nymphs and shepherds," "I attempt from Love's sickness to fly," "Full fathom five," "Come unto these yellow sands," "From rosy bow'rs," &c., and we sincerely hope that an acquaintance with these will lead many to become familiar with the more important compositions which, although they have shed such lustre upon his name, are too little known, even by intelligent amateurs and earnest students. We need scarcely say that the admirable pianoforte accompaniments of the editor materially add to the value of this interesting volume.

Twelve Old Carols, English and Foreign. Adapted and arranged by Sir John Stainer.

[Novello, Ewer and Co.]

This collection of Carols forms a most interesting supplement to the splendid triple series of Christmas Carols made by the same hand in conjunction with the Rev. H. R. Bramley, which form the accepted text-book on the subject. In extending inquiries into hitherto unexplored regions, a new pleasure is afforded to those who have turned attention to the history and prevalence of Carol-singing among Christian people. To furnish the twelve examples in the book much research has been expended with the happiest result. There are Carols of Besançon, the Tyrol, Poitou (by Lucas le Moigne, 1520), Arpagon, Bas Quercy (Carols of the Birds and of the Flowers), Gascony, Basse Normandie, Flanders, and England. All the melodies are attractive,

and some are of extreme beauty. The quaint phrases of the Carols from foreign sources recall the melodic passages of such of the songs of the Troubadours as have been transmitted to us.

The words are as noteworthy as the music. In one of the Carols from Bas Quercy, the sounds of the voices of the birds are imitated in syllables: thus the cock chants *coquerico*, the goldfinch chirps *tir-li-chiu-chiu*, and among the other birds the larks sing with joy *ti-ro-li-rou*, which is almost identical with the onomatopœic expression given by Shakespeare to the same bird, "The merry lark that *tirra-lirra* chants." The philological suggestion or connection of the words is quite as interesting as the musical associations, and these will command a welcome as beautiful additions to the store of Carols available for the season of peace and goodwill.

The Methodist Sunday School Hymn and Tune Book. New Edition.

[Wesleyan Methodist Sunday School Union.]

ON a former occasion we had the pleasure of directing the attention of readers interested in Hymnology to this excellent and cosmopolitan collection of hymns and tunes, compiled by the Wesleyan Methodist Conference, and designed for use in schools and families. The many bright and lively melodies of the pattern known as American will be hailed with delight by school children and welcomed by teachers, inasmuch as the sequences of their melodies are easily impressed upon the mind, and the principles intended to be inculcated in the verses are therefore the more likely to obtain the effect desired. For the purposes of public worship there is an ample supply of those beautiful hymns which have become inseparably interwoven into the life of the people, whatever may be the tenets of their religious profession. The book is enriched with a valuable series of indices to the contents. There is an index to the hymns pointing out the nature of the verses and their fitness for certain uses, such as for infants, or for teachers' meetings; the texts prefixed to the hymns are also tabulated; the subjects of the hymns are also set forth in a manner which forms one of the most valuable parts of the book; an alphabetical list of the tunes, and of the several metres employed, shows how careful has been the design upon which the compilation has been based, and the book itself shows how successfully it has been carried out. There is no doubt but that this new and exceedingly handy edition will meet with a hearty reception wherever it is known.

Aphorisms on the Art of Song Accompaniment. By Carl Reinecke. Translated from the German by Theodore Baker. [Leipzig: Gebrüder Reinecke.]

THE author of this admirable little tract, in setting forth his experience as an accompanist for the guidance of others, insists upon earnestness as a necessary qualification for success. He assumes a certain amount of musical training in the technicalities of the art, but in giving rules for transposition he includes a knowledge of the C clef for alto and tenor voices, a matter which in the present day is too often neglected. His aphorisms are pearls of price which may be studied with advantage by those who desire to become classed among the ranks of good accompanists. Well studied and taken to heart, the young player will acquire from them much that is valuable. Although good accompanists are born, not made, it is quite possible through the medium of the counsel here given to increase the number of those who may be credited with intelligence in the matter.

The Standard Opera Glass. Containing the detailed plots of ninety-five celebrated operas, with critical remarks, dates, &c. By Charles Annesley. [Sampson, Low and Co.]

THIS would be one of the most useful books of its kind but for one or two small drawbacks. In the first place, it contains too much; in the second place, it contains too little; and, in the third place, it is contradictory in character. It contains too much for English readers, for it gives accounts of operas that are never performed in this country; and, on the other hand, it contains too little because many of the operas most frequently represented are not named. There is not a single English opera mentioned, and the names of Balfe, Wallace, Barnett, Mackenzie,

Goring Thomas, Cowen, Loder, and Sullivan are conspicuous by their absence. The name of the author of the book is English, but the language he employs to describe the plots of the operas is rather like a child's translation from the German. Here is a specimen of the composition, taken from a description of the last scene of "Der Freischütz." "Everybody believes that Max has shot his bride, but she is only in a swoon; the bullet has really killed the villain Caspar. It was the seventh, the direction of which Zamiel reserved for himself, and Satan having no power over the pious maiden, directed it on Caspar, already forfeited to him." The contradictory character of the book is thus displayed, for English words are employed and yet the language is not English.

Favourite Hymns set to Special Tunes. Composed by W. S. Hoyte. [Novello, Ewer and Co.]

THE best of Mr. Hoyte's hymn-tunes are constructed upon the plan necessary to secure popularity. The compass of the melodies is within that limit of range to which the average voices of the singers in congregations are confined. In one or two melodies, such as those to "Blessed City, heavenly Salem," No. 5; "A living stream," No. 13; "Lauda Zion," No. 16; and "O, Shepherd of the Sheep," the help of a trained choir is suggested. The tunes are all associated with well known words, and include processional songs for the great festivals, and metrical litanies as sung at All Saints', Margaret Street.

By Northern Seas. Song. The words written by G. E. Troutbeck. The music composed by Oliver King. [Novello, Ewer and Co.]

IT is often said that modern composers do not trouble themselves to write songs which shall display their musicianship so much as to exhibit their desire to hunt for popularity by concocting phrases which fall upon the ear with ready sweetness. Here, however, is a fine song, full of melodic attraction, effective for the voice, and exhibiting musician-like qualities in every bar. It requires to be well sung, but vocalists, baritones or tenors, in search of an admirable and well written song, are advised to make acquaintance with this and to test the public taste by frequent performance of it.

FOREIGN NOTES.

WITH regard to the present performances at the Friedrich Wilhelmstadt Theatre of Berlin of Messrs. Gilbert and Sullivan's "The Yeomen of the Guard," Herr Otto Lessmann complains in his paper, the *Allgemeine Musik Zeitung*, of the intolerable mannerisms of the modern burlesque opera being introduced into a work of such distinctive merit. Says the German critic, *inter alia*: "We talk here so glibly about 'unmusical England,' and what not, but when you have witnessed the performance of one of Sullivan's Operettas at the Savoy Theatre, in London, and compare it with what we are accustomed to in our most 'musical' capital, you will not hesitate to give the palm to the former, both as regards the carefully worked-out ensemble, and the combined vocal and histrionic qualities of the interpreters. . . . It is an idle question, whether the music to the 'Yeomen of the Guard' is more pleasing than that of the 'Mikado'; it is sufficient for us to acknowledge that both works are of a type far superior to the dance tune operetta now in vogue with us."

"Die Fürstin von Athen," a new comic opera by Friedrich Lux, the Mayence Capellmeister, met with great success on its recent first performance at the Frankfurt Stadt-Theater.

A new string quartet, by Johannes Brahms, is shortly to be performed for the first time in the Austrian capital.

Dr. Willner, of Cologne, will be the future Conductor of the Silesian Music Festivals in the room of the late Ludwig Deppe. The system of pianoforte tuition, so successfully instituted by the latter, will, we understand, be perpetuated at Berlin by several of his most talented lady pupils, who have already gained some distinction as teachers.

The "Beethoven Haus," at Bonn, in which the great composer first saw the light, and which some time since became national property, has just been opened to the

public. In it there are exhibited a great variety of treasures and mementoes relating to the master, amongst the most interesting being his quartet of string instruments, the grand piano last used by him, which is in excellent preservation, and the several mechanical appliances to obviate his deafness constructed for him (alas! to little purpose) by Maelzel.

The production of Berlioz's "Les Troyens" at the Carlsruhe Hof-Theater is now definitely fixed. "La Prise de Troie" will be performed on the 2nd inst., and "Les Troyens à Carthage" on the following evening. The work will be given in its entirety, the leading parts being sustained by Mesdames Reuss and Meilhac and Herr Oberländer.

The scenic decorations now being painted by the brothers Brückner, of Coburg, for next year's "Tannhäuser" performances at Bayreuth, are said to be of a magnificent description, surpassing any previous similar work produced by these gifted artists.

An interesting article, entitled "Moltke und die Musik," is contained in a recent number of the *Neue Musik Zeitung*, wherein the author, Dr. Adolph Kohnt, furnishes some highly characteristic details concerning the more than intelligent appreciation of our art on the part of the great Field Marshal.

A new symphonic poem, entitled "Macbeth," from the pen of Richard Strauss, the Weimar Capellmeister, was enthusiastically received on the occasion of its first public performance.

Among the novelties promised at the Munich Opera during the season are Franchetti's "Asrael"; "Le Cid," by Peter Cornelius; Kretzschmer's "Die Folkunger," Mozart's "Idomeneo," and Liszt's "St. Elizabeth." The last-named work has been so successful on the stage in Germany that it appears to be more effective as an opera than as an oratorio.

On the 4th ult., the anniversary of the death of Mendelssohn, a commemorative performance was given by the Leipzig Conservatorium with the following programme—viz., Organ Sonata (F minor), String Quartet (Op. 12, E flat major), Variations Concertantes for pianoforte and violoncello, Variations Sérieuses for pianoforte, Duet from 95th Psalm, and Hymn for soprano chorus and organ accompaniment; all the above numbers being from the pen of the lamented master and former principal of the institution.

One of the most interesting objects of the De Witt collection of antique musical instruments, lately referred to in these columns, is the favourite clavier of Johann Sebastian Bach (a wing-shaped instrument, with a quill mechanism), which has lately been skillfully restored by a German artisan, and may be considered in as good a condition now as when, say, the famous "Wohltemperirte Klavier" was written by its original possessor.

A Wagner Festival is to be instituted at Carlsruhe, at which the master's early works, which are never likely to be produced at Bayreuth, are to be performed.

Once more two Parisian art-lovers have taken heart of grace, and boldly propose to bring out Wagner's "Tristan und Isolde" at the Eden Theatre during the winter season. The names of the gentlemen in question, MM. Henri Bauer and Catulle Mendes, should be recorded at once, as their excellent scheme is likely to be indefinitely postponed, albeit the leading parts are already said to be cast and M. Lamoureux is mentioned as the Conductor.

A new opera, entitled "Orlando Furioso," by the Maestro Sangiorgi, is to be brought out shortly at the Argentina Theatre, of Rome.

At the Paris Odéon an adaptation of the "Alceste" of Euripides is being prepared by M. Alfred Gassier. Portions of Gluck's "Alceste" will be introduced with M. Lamoureux's orchestra.

The important library of the late George Kastner, the musical savant (a native of Alsace) has been presented by his son to the Paris Conservatoire on condition that it be kept in a room by itself. The collection comprises upwards of 10,000 volumes.

A committee has been formed in Paris for the purpose of erecting a monument at the French capital to Bizet, the composer of "Carmen." Subscriptions for the purpose are said to be flowing in fast.

The Concert tour recently undertaken by M. Lamoureux and his famous orchestra in Holland and Belgium has been highly successful. It is rumoured that the genial French Conductor has arranged for a similar series of Concerts in this country.

The Paris Eden Theatre, to be known henceforth as Théâtre Lyrique, inaugurated its performances, under the management of M. Verdhurt, on October 31, with the production of M. Saint-Saëns's early opera "Samson and Dalila," which proved a decided success; the principal singers being Madame Bloch, MM. Talazac and Bouhy.

M. Tchaikowsky, the gifted Russian composer, has been greatly honoured by his countrymen last month, on the occasion of the twenty-fifth anniversary of his entering upon a musician's career. The St. Petersburg Musical Society announced a Symphony Concert, under the direction of Rubinstein, with a programme consisting exclusively of compositions by the above Russian master, while his latest operatic work, "Pique Dame," was to be brought out the same day at one of the leading theatres of the capital.

A monument has just been erected at Mittenwald (Upper Bavaria) to Mathias Klotz, the famous violin maker, who died there in 1743.

Count Geza Zichy, the well-known one-armed pianoforte virtuoso, and principal of the Pesti Conservatoire, has accepted the directorship of the Royal Opera of that capital.

Beethoven's Choral Symphony is to be performed, for the first time in Lisbon, in the course of the present season.

Verdi's early opera "Les Vêpres Siciliennes," a most popular work some thirty years ago, has been lately touched up by the veteran Maestro, and is being remounted in the new version at the Pergola Theatre of Florence.

Franchetti's "Asraël," lately produced with considerable éclat at the Coburg Hof-Theater, has also been accepted for an early production at the Royal Opera of Berlin.

Madame Rosa Sucher, the excellent German dramatic singer, has become a member of the Berlin Opera, her many years' engagement at the Hamburg Stadt-Theater having just terminated.

Wagner's short stay, in 1845, at Marienbad has just been commemorated by the house where the master resided being named "Richard Wagner Haus" and a suitable tablet being affixed thereto. It was at Marienbad where the first sketches of "Lohengrin" and "Die Meistersinger," two of the finest works of the poet-composer, were conceived.

CORRESPONDENCE.

EGYPTIAN FLUTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with great interest the leading article in your October issue respecting the discovery made by Mr. Flinders Petrie of Egyptian flutes. This interest is greatly intensified by a long and enthusiastic study, by me, of the tone-producing character of ancient reeds, the history of their development, and the important bearing they may have upon the discovery of the Greek and Egyptian scales.

To my unspeakable wonder, I discover in the bamboo flute used by the Chinese to-day identically the same measurements and qualities of the four-hole flute described in the article referred to. This very Chinese flute, in pattern, has been used for centuries by the Mongolians. I send to Mr. Petrie (to your care) two of these, picked up at random in "Chinatown," and sold for less than one shilling each. He, or rather Mr. Blaikley, will find some very remarkable points of resemblance. In measurement, this reed corresponds precisely with the four-hole Egyptian, being $17\frac{1}{2}$ inches from the stopping near the blow-hole to the end of the reed. Further, with all the holes uncovered on the Egyptian the reed sounds B flat—so does the Chinese. The diatonic scale in B, the fundamental tone, is very nearly correct, and is fingered as the D scale on the German flute, except upper G on the fourth ledger line, which requires one more stopping of the lowest hole—
●○○●○○●.

It will be seen that the reed is cylindrical (Boehm's invention?), and that the finger-holes are pierced at

precisely equal distances apart—just one inch—and all the holes are of equal size and shape. The tone-producing feature is simply marvellous; about midway between the blow-hole and the upper finger-stop there is an additional hole over which is pasted a thin covering, taken from the delicate lining of the bamboo—this acts as a *sounding-board* or vibrator, and without this the flute will not speak. I send some of this "sounding-board," which you will find is double, as it came from the bamboo, and requires to be cut apart for use. These flutes are unquestionably precise patterns of antiques, older, possibly, than the Pharaohs! The most astounding feature of all this is that the Chinese, possessing as they do an instrument with, at least, one accurate scale of two octaves and a half, quite as true as the modern German flute, have no idea at all of its use, and "play" with no approach to melody or rhythm! With a strange appropriateness of adornment, the makers of these flutes in China invariably inscribe on them, in their ancient hieroglyphics, some legend about music (!)—those I send were translated by an interpreter to mean the glorification of the art divine, when heard in the open air by moonlight. A sprig of bamboo ornaments them. These reeds are blown near the middle, although stopped at the blow-hole in precisely the right place for correct intonation.—Your obedient Servant,

H. CLAY WYSHAM,

Professor of the Flute.

San Francisco, California, October 15, 1890.

[The flutes mentioned above have not yet arrived.—ED. M.T.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. J.—Nos. 10, 13, 22, 23, 24, 27, 30, 38, 56, in "The Messiah," may be conducted in eight and twelve beats respectively.

E. H. S.—We cannot pursue the subject any farther.

G. W. L.—There is, we believe, one in contemplation, but it has not yet been published.

H. TURNER.—Apply to the Secretary of the Mendelssohn Scholarship, Mr. Julian Marshall, 13, Belsize Avenue, N.W.

MATTHEW H. PEACOCK.—The music to the First Choral is published by Messrs. Novello, Ewer and Co., with English words by the Rev. R. O. Ashton, price 3d. We believe Messrs. Burns and Oates also publish some portion of the music.

STUDENT.—There is a "Critical Discussion" of Beethoven's Symphonies by A. Teetgen, published by Reeves; but the best analyses are those written by Grove for the Crystal Palace programmes; by Bennett for the Albert Hall Concerts, 1873; and by Barrett for Gaze's Concerts in 1870 and 1880.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBURN, DERRYSHIRE.—The first Concert of the present season was given by the Ashburn Amateur Orchestral Society on Tuesday, the 11th ult. The principal numbers of the programme were—Symphony, the "Jupiter" (Mozart); Concert-Overture, "A calm sea and prosperous voyage" (Mendelssohn); Reissiger's "Die Felsenmühle" Overture, Sterndale Bennett's Fourth Concerto for pianoforte, the solo of the last-named being played by Mr. Windeyer Clark. The vocalist was Miss Greta Williams, Mr. J. Harold Henry was solo violin and leader, and Mr. W. H. Tutt conducted.

ASHTON-UNDER-LYNE.—A grand Concert in aid of the United Kingdom Commercial Travellers' Association was given in the large room of the Town Hall on the 13th ult. Miss Marjorie Eaton sang Mendelssohn's scena "Infelice," and was warmly applauded in all her efforts. Mr. Seymour Jackson was in good form and sang well, as did also Mr. J. D. Smith. Mr. Enos Andrew was pianist and accompanist. Mr. E. White played some violin solos which were well received.

BRADFORD.—The Philharmonic Society gave a performance of Mr. Cowen's Cantata "St. John's Eve," on the 12th ult. An exceedingly competent small orchestra was engaged. The principal vocalist, Miss Marjorie Eaton, sang the soprano music very effectively, and made a most favourable impression; she and Mr. Blagiro were equally successful in the duet "Fairest of roses." Miss Pryce was the contralto, and Mr. Randolph Fearnley sang the bass solos. In the second part Miss Eaton gave Macfarren's "Pack clouds away" (clarinet obbligato by Mr. C. Fawcett). Mr. Schrumpp played a violoncello solo, Mr. Golden a solo on the pianoforte, and Mr. Newbould conducted.

BRENTFORD.—A highly successful Concert was given in the Town Hall, on the 17th ult., in aid of the schools connected with the Catholic Church of the town. The principal vocalists were Miss Elsa Odell, Miss M. Kelly, the Misses Amato, Miss Jennie Gorman; Messrs. G. Hale, Lovett, Fitzgerald, and J. E. O'Shaughnessy. Miss Ida Molesworth gave two dramatic recitations in good style, and some violin solos were played by Mr. W. Browne.

BRENTWOOD.—The Vocal and Instrumental Society gave an excellent performance of Haydn's *Creation* at its first Concert of the season on the 15th ult. The soloists were Madame Adeline Paget, Mr. Edward Branscombe, and Mr. Fred. Bevan. The choruses were given throughout with accuracy and precision. The gem of the evening, however, was the terzetto "Most beautiful appear," with its succeeding chorus "The Lord is great," which were finely sung by both soloists and choir, and evoked hearty applause. The accompaniments were well played by the orchestra, under the leadership of Mr. Henry Lewis. Mr. J. Edwards was at the harmonium, Miss Duchesne was an excellent accompanist, and Mr. Louis J. Turrell conducted.

KIMBERLEY, SOUTH AFRICA.—An Organ Recital and Concert of Sacred Music was given in Trinity Church, by Mr. Herbert Westerby, the Organist of the Church, on October 24, being the fourth Recital of the season. The programme, which was highly appreciated by a crowded audience, consisted of organ pieces by S. S. Wesley, F. E. Bache, Scotson Clarke, and an Overture by Boyce; also violin and viola solos, performed by Herr Heuhner, with organ accompaniment, and sacred songs by Mrs. Pollack, Mr. J. H. Balmer (pupil of Garcia), and Mr. W. E. Letty.

OLDHAM.—The Werneth Vocal Society gave a Concert on Tuesday, October 28, in the Colosseum. The principal singers were Madame Agnes Larkcom, who was recalled after each of her songs—"Charmant oiseau" (F. David), "Berceuse" (Gounod), with violin obbligato, and "Sing, sweet bird" (Ganz). Mr. Andrew Black, who was in splendid voice, sang "Three knights of old" (Boscovitz), "The devout lover" (M. V. White), and "Thou art passing hence" (Sullivan). In response to an encore he gave "The village blacksmith," an old favourite here. Madame Larkcom and Mr. Black were also again heard to great advantage in the duet "La ci darem" (Mozart). Mr. J. T. Carodus gave a splendid performance of the Romance (Op. 40) (Vieuxtemps), the Saltarello (Papini), and his own Fantasia on Scotch Melodies; playing as encores the "Carnival of Venice" and the "Austrian Hymn." Dr. George Marsden (of Manchester) was a very able accompanist, and he gave as his solo Scherzo Brillant (Wollenhaupt). The choir (120 voices) sang the glees allotted to them with finish and good taste, especially in "The Song of the Vikings" and "The Potter" (Gaul), which had to be repeated. The Concert was under the direction of Mr. R. Turner.

PLAISTOW, ESSEX.—On the 6th ult. a Choral Festival was held at the Church of St. Andrew. Psalms lxxv. and cxxv. were sung to the seventh and eighth tones respectively (Helmors's Psalter): the Magnificat and Nunc dimittis were the Rev. H. H. Woodward's setting of an ancient theme; the Anthem was Stainer's "What are these"; the Offertory Hymns were "Angel voices ever singing" and "The Saints of God." The Te Deum which followed was sung to the third tone, and the hymns "Far down the ages now" and "How bright those glorious spirits shine" concluded the Service. Great credit is due to all concerned, especially Mr. T. Sharp, the Choirmaster of St. Andrew's. The Organist was Mr. G. Pym-Browning.

PORTSMOUTH.—By the invitation of the Mayor and Mayoress, Mons. Auguste Wiegand gave an Organ Recital, on October 31. The programme selected for the performance included pieces by Mendelssohn, Jules Grison, Sebastian Bach, Braga, Leo Delibes, Gounod, Batiste, R. de Villac, Martini, Beethoven, and several arrangements of his own. The Recital was listened to with great attention by an audience which crowded the hall in every part.

TAUNTON.—On the 12th ult. the combined choirs of the Temple and Queen's College, assisted by several ladies and gentlemen of the town, gave the first two parts of Haydn's *Creation* at a special service in the Temple Chapel. The soloists were Miss Marie Gane, Messrs. Theo Taylor, Richard Arnold, and E. V. Ballard. Mr. Wesley Hammet presided at the organ and accompanied in a masterly fashion, producing orchestral effects in a manner that added much to the success of the whole performance.

TENBURY.—The Musical Society held its second Concert (twentieth season) in the Corn Exchange, on Thursday, the 13th ult. Mendelssohn's *How my Prayer* was given in the first part, and Miss M. E. Pound gave a very effective rendering of the solo portion. Jensen's Cantata *The Feast of Adonis* was also much appreciated. The performance of the other pieces composing the programme reflected great credit on the performers, which, with the very efficient band, left nothing to be desired. The Society may well feel proud of the success attending these Concerts—the result of a judicious selection of music, and the careful and patient training of their much-esteemed Conductor, the Rev. J. Hampton. Especial mention should be made of the performance of the "Chandos" Anthem, and of the Overtures to the *Last Judgment* (Spohr), *Mirella* (Gounod), and March from Overture in F, by the Rev. Sir F. A. G. Ouseley.

ORGAN APPOINTMENTS.—Mr. J. Westbrook, Organist and Choirmaster to Disley Parish Church.—Mr. Walter Chambers, Organist and Choirmaster to the Wesleyan Church, City Road, E.C.—Mr.

Howard W. Galpin, Organist and Choirmaster to the Parish Church, Hincley, Leicestershire.—Mr. J. H. Field, Organist and Choirmaster to St. Paul's, New Southgate.—Mr. George Hunter, to the Parish Church of Gladsmiter, Haddingtonshire.—Mr. John Trafford, Organist and Choirmaster to St. Oswald's Church, Winwick.—Mr. H. C. Godfrey, Organist and Choirmaster to the Parish Church, Biggleswade, Beds.—Mr. Henry Fletcher Minchin, Organist and Choirmaster to St. John the Baptist, Gloucester.—Mr. Edwin Harris, to St. Paul's, Hastings.—Mr. A. J. Silver, Organist and Choirmaster to the Parish Church, Ealing.—Mr. G. F. Wesley Martin, Sub-Organist to St. Mary's Cathedral, Edinburgh.—Mr. G. I. Leach, to the Parish Church, Llanfarceth, Dolgelly.

CHOIR APPOINTMENTS.—Mr. Clifford Hunnybun (Tenor), to Chichester Cathedral.—Mr. T. Augustus Bingham (Bass), to St. Philip's, Earl's Court.—Mr. James E. Drew (Tenor), to St. Helen's, Bishopsgate.

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THE MUSICAL TIMES.

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SPECIAL NOTICE.

Advertisements for the January Number should reach the Office not later than December 20, as, in consequence of the Christmas Holidays, it will be necessary to go to Press considerably earlier than usual.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

EDWARDS, H. J.—"The Epiphany; or, Manifestation of Christ to the Gentiles." A Sacred Cantata for Soli, Chorus, and Organ. The words written or selected from Holy Scripture by the Rev. THOMAS RUSSELL, M.A. 2s.

MARCHANT, ARTHUR W.—Five Hundred Fugue Subjects and Answers, ancient and modern. Selected, arranged, and edited. (No. 35, Novello, Ewer and Co.'s Music Primers, edited by Sir JOHN STAINER.) 3s.; paper boards, 3s. 6d.

RALPH, KATE.—Six Pieces. For Violin and Pianoforte. (No. 19, Novello, Ewer and Co.'s Albums for Violin and Pianoforte.) 2s. 6d.

BENDL, KAREL.—Twelve Songs. ("Loving hearts.") With Pianoforte accompaniment. The English version by the Rev. Dr. TROUTBECK. 2s. 6d.

BELCHER, W. T.—Benedicite, omnia Opera. 2d.

COOPER, STANLEY.—(in F). The Office for the Holy Communion (including Benedictus and Agnus Dei). 9d.

COSFORD, THOMAS.—Te Deum laudamus, in Chant form, for Choir and Congregational singing. 2d.

CROSS, THOMAS.—(in F). Magnificat and Nunc dimittis. 3d.

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HOLLOWAY, LORAINÉ.—(in F). Te Deum laudamus. Composed expressly for the use of Village Choirs. 2d.

LLOYD, CHARLES HARFORD.—(in F). Magnificat and Nunc dimittis. (No. 69, Novello's Parish Choir Book.) 3d.

ROGERS, F. B.—A Chant Service for the Te Deum. 3d.

SULLIVAN, ARTHUR.—(in D). Jubilate Deo, with Kyrie. (No. 69, Novello's Parish Choir Book.) 3d.

ASSHETON, R. O.—"All hail to Thee, O David's Son." Being the Choral, "Heil dir, Heil dir, O David's Sohn," sung at the commencement of the Ober-Ammergau Passion Play (during the triumphal entry of Our Lord into Jerusalem), rendered into metrical English. 3d. Words only, 3s. per 100.

CROSS, SYDNEY.—"In a manger bed." A Christmas Carol. 2d.

—"Christmas Bells." A Carol. 2d.

ELY, GEORGE HERBERT.—"On Christmas morn was the Saviour born." A Christmas Carol for Children. Words by ARTHUR BRAND. 2d.

MACEY, J. DOUGLAS.—Two Christmas Carols. "While the shepherds kept their vigil" and "O little town of Bethlehem." 2d.

RENDALL, EDWARD W.—"The night lay black upon the earth." A Christmas Carol for Tenor Solo and Chorus. The words by CARUS WISTORP. 1s.

BROWN-BORTHWICK, ROBERT.—Five Amens. (To be sung after the final Benediction.) 4d.

MUSGRAVE, J. T.—Amen. 1d.

ELLIS, D. H.—"Behold, a Virgin shall conceive and bear a son." A Christmas Anthem for Parish Choirs. 3d.

HALL, KING.—"To Thee do I lift up my soul." Anthem for Soprano Solo and Chorus, suitable for Advent or general use. (No. 29, Novello's Short Anthems.) 13d.

TORRANCE, REV. G. W.—"Let my prayer be set forth." Anthem for an Evening Service. 2d.

REYNOLDS, C. T.—"It was a lover and his lass." Four-Part Song. Words by SHAKESPEARE. 2d.

SCHARTAU, HERBERT W.—Two-part Songs for Schools. No. 2. "The Fairy Queen." No. 3. "O, western wind." Each 2d.

VINCENT, CHARLES.—Songs and Part-Songs for Treble Voices. No. 18. "Lovely rose." Solo, and Two-part Chorus. 2d.

CULLEY, ARNOLD D.—"Look out, O love." Song. The words written by LEWIS MORRIS. 2s. net.

—"There sits a bird on yonder tree." Song. The words written by THOMAS INGOLDSBY. 2s. net.

—"The Queen of the Roses." Song. The words written by G. J. WHYTE-MELVILLE. 2s.

DURING THE LAST MONTH—continued.

KNAPP, JOHN.—"Gentle Zephyr." Song. The words written by ROBERT BURNS. 1s.

—"Indian Love." Song. The words written by BARRY CORNWALL. 1s.

LAWRENCE, E. M.—"The Sleep Song." The words written by ELIZABETH BARRETT BROWNING. 2s.

HOPE, ERNEST.—"Lead, kindly Light." Sacred Song. The words written by CARDINAL NEWMAN. 2s. net.

HUMFREY, L. R.—"When wounded sore." Sacred Song. The words written by C. F. ALEXANDER. 2s.

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—"In the Meadows." From Eight Pieces for the Pianoforte. 1s. 6d.

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"In our issue of Tuesday last we gave at some length a description of the new work, together with such an opinion of its merits as could be gathered from a perusal of the score. All that remains for us now, therefore, is to see how far our opinions are confirmed upon hearing the work performed, and to pass a few remarks upon the work and its performance. In the first place, let us say at once that the Cantata more than realises our expectations. As we said in our preliminary notice of the work, the parable of the Ten Virgins lends itself admirably to musical illustration, and in dealing with the story Mr. Gaul has shown considerable discretion and knowledge, which is the outcome of much experience. It was a happy thought to utilise Miss Winkworth's translation of the ancient German chorale, the appropriateness of which cannot be denied. How effectively Mr. Gaul has worked in the chorale—and particularly the opening phrase, which is used as the text upon which the Cantata is founded, and which is most ingeniously introduced into the principal situations as the work develops—must have been palpable to all who listened to the performance on Wednesday night. Miss Winkworth's translation, which differs materially from that used by Mendelssohn in his 'St. Paul,' is so extremely appropriate that one might easily imagine that the words had been expressly written for the work. The version runs as follows:—

'Sleepers, wake! a voice is calling;
Midnight hears the welcome voice,
And at the thrilling cry rejoices;
Come forth, ye Virgins, night is past:
The Bridegroom comes; awake!
Your lamps with gladness take.
Hallelujah!
And for his marriage feast prepare,
For ye must go to meet Him there.'

It was an equally happy thought to introduce Lord Tennyson's beautiful poem commencing 'Late, late; so late!' . . . The libretto is indeed most carefully compiled, and proves Mr. Gaul to be the fortunate possessor of attainments other than those ordinarily found in a musician.

"Having been fortunate in his choice and treatment of a subject, it is not surprising to find that Mr. Gaul has entered heart and soul into the spirit of his work. One of the most pleasing features of the

Cantata is, to our mind, the thoughtful and reverent way in which he has treated his subject musically. The devotional setting of portions of the Lord's Prayer, and of such lines as 'Thou art the Guide of our youth,' and 'Wisdom crieth in the streets,' is most affecting, and could scarcely fail to reach the heart of the attentive listener. The musician will admire the skilful use which Mr. Gaul has made of the first phrase of the chorale 'Sleepers, wake!' to which reference has already been made. We have already likened Mr. Gaul's method in this work to that of Mendelssohn in his 'Lobgesang,' but Mr. Gaul makes, perhaps, a greater use of his principal theme than did the composer of 'Elijah.' Thus we find that the theme is heard first in the introduction to the work, whilst the chorale in its entirety forms the greater part of the first chorus. It is afterwards frequently heard, notably in the duet 'They that trust in the Lord' (the opening phrase of which is founded upon it), in the Intermezzo, in the Festal March, and at the close of the final chorus. There are other themes also somewhat extensively used, such as the opening phrase of the Festal March, which is heard frequently, after the manner of the *leitmotif*, when reference is made to the marriage. The four chorals, too, which introduce the Narrator will not escape notice among many other features of interest. We do not, however, intend to go over the ground already covered in our former notice of the work: suffice it to say that all the beauties of the Cantata then pointed out were intensified by the performance, and that our predictions of the success of the work were more than verified. Among the most successful numbers we may mention the tenor solo, 'Thy kingdom come,' the words of which are a portion of the Lord's Prayer, during the singing of which the audience rose from their seats and remained standing. The setting of the prayer is most impressive, and was listened to with rapt attention. The chorus, 'Let your loins be girded,' with its exquisite quartet, 'Blessed are those servants,' and its remarkably fine closing movement, also had a marked effect upon the audience, who would probably have demanded its repetition but for the fact that it leads directly into the duet 'They that trust in the Lord,' and there was consequently no opportunity for applause. The devotional character of the solo, 'Thou art the Guide of our youth,' was most impressive, as also was the interpolated solo, 'Sun of my soul,' which is to be incorporated in future editions of the work. But it is impossible in the limited space at our disposal to enumerate all the interesting and effective numbers of a work which contains so many good things. We should like to dwell upon the fine solo, 'How long, O heavenly Bridegroom?' the charming dialogue chorus, 'Give us of your oil,' the remarkably fine choruses, 'O, how great is Thy goodness,' 'Glory and worship,' 'Ascribe unto the Lord,' 'The wicked are like the troubled sea,' and 'O, sing unto the Lord,' and upon the Festal March, which was so enthusiastically encoered that it had to be repeated, and many other things, but, as we have already said, want of space prohibits our doing so.

"Undoubtedly in this work, as in others from his pen, Mr. Gaul is supplying a great want. We have already said that the tendency of modern composers is to produce works which, by reason of a restrictive use of the chorus, and enormous demands upon soloists and orchestra are either uninteresting or impracticable to ordinary provincial choral societies. Mr. Gaul's works stand out as a protest against such things, and to this fact, combined with their artistic merit and interesting nature, must be attributed the enormous success which they have achieved. We have no hesitation in saying that the success of 'The Ten Virgins' will equal that of any work from the same pen, and that, it will be admitted, is saying a great deal when we remind our readers that 'The Holy City' has reached its fiftieth thousand. We have left ourselves very little space to speak of the performance of the work, and will have to content ourselves with saying that in every respect it was most excellent. . . . The work was received with the utmost enthusiasm, the composer being recalled to the platform at its close by cheers which were deafening, and bespoke the high appreciation of his audience. The hall was crowded in every part, and hundreds of people could not find seats.

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